SHAKESPEARE

JULIUS CÆSAR

PURCELL AND SOMERS

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JULIUS CAESAR

WITH INTRODUCTION, NOTES, AND QUESTIONS FOR REVIEW

Adapted from the Wood and Syms-Wood "Oxford and Cambridge Edition"

BY

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PREFACE

This series of Shakespeare's plays, which includes *The Merchant of Venice, Julius Cæsar, Macbeth,* and *Hamlet,* is based mainly on the Oxford and Cambridge editions of Spilsbury, and Marshall and Wood. The present Editors have found it expedient to eliminate certain passages in the text, as well as to make some changes of matter and form in the editorial work, deemed necessary for American schools. The Introduction contains a Biographical Sketch of Shakespeare, a short account of the History of the Drama, brief references to the Sources of the Play, to the Characters, to Versification, to the Grammar of Shakespeare, etc. The annotated words are printed in italic type and the notes and word equivalents are given in the margin in juxtaposition with the text for the convenience of the student. The Glossary and many of the Notes have been rewritten, condensed, or amplified, as the case required, and the Classical and Biblical Allusions have been included in the Notes and Glossary. An abstract of the play has been supplied in *Hamlet* and in *The Merchant of Venice.* Some unimportant and apocryphal matter has been omitted. The section on Shakespearean Grammar will be found convenient for those who may have difficulty in classifying many Shakespearean expressions, and the Questions for Review will be of advantage to both teacher and pupil, by saving time for the one, and by assigning specific work to the other.

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INTRODUCTION

I. NARRATIVE OF SHAKESPEARE'S LIFE

William Shakespeare, the greatest of English dramatic poets, was born at Stratford-on-Avon, Warwickshire, England, on April 23, 1564. His father, John Shakespeare, was of the yeoman class. He had been a successful Warwickshire farmer, but he adopted the trade of glover on his removal to Stratford in 1553. There he soon became an important factor in municipal affairs, and by ability and industry he rapidly rose from one position of trust to another, until finally, in 1568, he became high bailiff or mayor of the town. Shakespeare's mother, Mary Arden, was of an old Warwickshire family, and though she inherited "lands and houses" she had no education.

John and Mary Shakespeare had eight children—four sons and four daughters. William, the third child, was the eldest son. Of his infancy and boyhood we know practically nothing. It is probable, however, that at the age of seven he entered the grammar school of Stratford, where he learned the rudiments of Latin, English grammar, writing, arithmetic, and probably a little Greek. His years at school were not many, for the declining fortunes of his father compelled the boy to seek employment when he was but thirteen years of age. After this we hear little or nothing about him until the time of his marriage, which probably took place in December, 1582. His wife, Ann Hathaway, of whom the boy-poet admiringly wrote

> Ann Hathaway, she hath a way
> To charm all hearts, Ann Hathaway,

does not seem to have long exerted that charm over her young husband. At the time of their union he was little more than

eighteen, while she had attained the more mature age of twenty-six. This marriage, like most marriages of its kind, did not prove a happy one.

If a small amount of reliable tradition can be winnowed from the chaff of fiction with which the memory of Shakespeare's boyhood days at Stratford is surrounded, we may give credence to the tales regarding his youthful follies and escapades. Of the latter but one may be mentioned as having a direct bearing upon his whole career. We are told that among other prohibited practices of the time he took part in poaching expeditions, during one of which he was caught stealing deer from the estate of Sir Thomas Lucy of Charlecote. The punishment for this offense in those days was a fine and imprisonment. Sir Thomas, being Justice of the Peace for that district, acted as "judge, jury, and executioner" in the case of the young Shakespeare, who bitterly resented the punishment meted out to him. In revenge, we are told, he wrote the scurrilous lampoon beginning

> A parliament member, a justice of peace,
> At home a poor scarecrow, etc.

and posted it on the gate to Charlecote Manor.

This naturally aroused Sir Thomas to further reprisals, and Shakespeare, to avoid his vengeance fled to London in 1585. Verification of the poaching tradition may be found in *2 Henry IV* and in *The Merry Wives of Windsor*, where Lucy is caricatured as "Justice Shallow." The three luces or pikes, in the Lucy coat-of-arms, apparently suggested the "dozen white luces" in *The Merry Wives of Windsor*, and the many allusions to poaching found in the context are none the less significant.

Before the poet's departure for London, three children were born to him—Susanna, the eldest, in May, 1583, and Hamnet and Judith, twins, in February, 1585. On his flight, the immediate support of these children is supposed to have devolved upon his

mother-in-law, Mrs. Hathaway, of Shottery, then a widow in affluent circumstances.

Tradition says that Shakespeare's first employment in London was holding horses at theater doors, and doing odd jobs for theater goers. Be this as it may, we soon find him employed as prompter's attendant, whose duty it was to notify the actors when it was their turn to appear upon the stage, etc., and later we find him filling minor parts in the plays. Gradually he worked his way into more important positions. During these first few years he must have devoted considerable time to reading, as a preparation for the wonderful works he was afterwards to produce. He recast and revised many old plays, began the production of original dramas, and acted some of the leading rôles in his own plays. In company with William Kempe and Richard Burbage he made a successful appearance before Queen Elizabeth at Greenwich Palace in 1594. He acted before her again at Whitehall in 1596, at Richmond and Whitehall in 1600, four times at Whitehall in 1601-02, and at Richmond Palace in 1603, a month before her death. In 1603 he fell under the favorable notice of King James I., who granted him and his company a license to play in London and the surrounding provinces. Later he appeared at court on several occasions, and in 1604 he marched in the royal train when James made his formal passage from the tower to Westminster. On this occasion he and each of his companions received four and one-half yards of scarlet silk, the usual dress allowance of court actors in those days. It is quite evident that as an actor Shakespeare was much more successful, financially, than as a playwright.

Whatever may have been Shakespeare's youthful follies and extravagances, in later life he became not only a great poet, but he also developed the instincts of a shrewd business man. Through his acting and the sale of his plays he accumulated a respectable fortune, with part of which he purchased some

valuable property in London and elsewhere. After an absence of eleven years he returned to Stratford in 1596, to bury his only son, Hamnet.*

At Stratford Shakespeare invested considerable money in houses and lands, and obtained from the government the distinction of a coat-of-arms, but he did not take up his residence there until 1616. In this year he abandoned dramatic composition and began to enjoy, in his beautiful home at Stratford, a well deserved and much needed rest. At the beginning of this year, however, his health began to fail rapidly and by April his end was near. The actual cause of his death is unknown, but it is generally admitted that overwork, and a not too submissive obedience to the laws of health, hastened an all too early dissolution. He died on the fifty-second anniversary of his birth, April 23, 1616, and was buried inside the chancel of Stratford church. On his tomb was inscribed the following epitaph:

Good frend for Jesus' sake forbeare
To digg the dust encloased heare,
Blese be ye man yt spares thes stones,
And curst be he yt moves my bones.

II. SHAKESPEARE'S RELIGION

The question of Shakespeare's religion has been long, and sometimes furiously, debated. Many eminent writers incline to the belief that he was a Roman Catholic, while many others, equally eminent, maintain that he was a Protestant. At the risk of being considered partisan the editors have decided to insert the following rather lengthy extract from the pen of the distinguished *litterateur* and scientist, James J. Walsh, M.D., L.H.D.

* The direct line of Shakespeare's family became extinct a little over fifty years after the poet's death. Judith married Thomas Quiney, of Stratford. The offspring of this marriage—three boys—died before reaching the age of manhood. Susanna married Dr. Hall, and of their union was born Elizabeth, the only granddaughter of the poet. Elizabeth married Thomas Nash, who died leaving no children. She then married John Barnard, who was afterwards knighted by Charles II. Lady Barnard died childless in 1669, and thus the immediate family of Shakespeare became extinct.

This extract they hope will be instructive to many Catholics, and interesting, at least, to some who are not Catholics:

There is no doubt that Shakespeare's mother lived and died a Catholic. Her name was Mary Arden, and many of the Ardens continued to be staunch Catholics even during the dangers of Elizabeth's reign. Indeed, one of the prominent members of the family suffered death for the faith. Shakespeare's mother, moreover, made a will in which there is a mention of the Blessed Virgin, a custom that had gone out of vogue in England at this time except among Catholics. Shakespeare's father, too, is on the list of Stratford recusants who were summoned by the court for not attending the Anglican service on Sundays. Shakespeare's immediate surroundings, likewise, were distinctly Catholic, for the spirit of the old religion had not died as yet in England. Indeed, it was very much alive in the central portion of the country.

It is sometimes said, however, that there can be no question of Shakespeare's being a Catholic, for he was married, baptized, and buried in the Anglican Church. But these facts, it must be remembered, have in themselves no such significance as they would possess at the present time. There was no way of having the birth of a child properly registered then in England except by having it baptized in the church by law established. Obsequies also had to be observed according to the Anglican rite, for the only cemetery was close to the parish church. As for Shakespeare's marriage, in recent years the interesting suggestion has been made that the real reason for the circumstances attending the ceremony, which are supposed to carry a hint of scandal with them, is because he was originally married by a Catholic priest. As it was then very perilous for a priest to show himself in public or to perform any official church service, the marriage was, of course, performed secretly. Anne Hathaway's family, moreover, was Catholic by tradition, and about the time of the marriage it is known that a priest, not entirely without the knowledge of the local authorities, used to say Mass privately, in the loft of one of the houses at Shottery.

But if Shakespeare was a Catholic should not his plays show it? Unquestionably. And I maintain they do. Commentators have pointed out, for instance, that Shakespeare in *Romeo and Juliet* follows Arthur Brooke's *Tragical History of Romeo and*

Juliet very closely. He has, however, changed the whole of the play's attitude toward the Catholic Church. Confession instead of being a source of sin actually protects the young people from their own passion in the most difficult circumstances, and almost succeeds in rescuing them from an unfortunate complication. Instead of being "superstitious," Friar Lawrence is pictured as a dear old man interested in his plants and what they can do for mankind, but interested still more in human souls, trying to care for them and quite willing to do everything that he can, even risking the displeasure of two noble houses rather than have the young people commit sin. Friar Lawrence is represented in general as one to whom Romeo and Juliet would naturally turn in their difficulty.

But *King John*, it is maintained, represents an altogether different attitude toward the Church. In that play they assert there are passages which make it very clear that Shakespeare shares the general feeling of the men of England in his time. King John protests, for example:

> That no Italian priest
> Shall tithe or toll in our dominions.
> But as we, under heaven, are supreme head,
> So under Him that great supremacy,
> Where we do reign, we will alone uphold,
> Without the assistance of a mortal hand:
> So tell the Pope, all reverence set apart
> To him and his usurp'd authority.

In this play, too, there are some bitter comments on monks which would seem to prove that Shakespeare shared the opinions of many of his contemporaries regarding monasticism. But let us see: *The Troublesome Reign of King John*, from which Shakespeare made his play, was probably written in the year of the Spanish Armada when English national feeling ran very high and there was bitter antagonism against Catholicism as the religion of England's greatest enemies. The dramatist—we are not quite sure who it was—shrewdly took advantage of this political situation in order to gain favor for his play. He tickled the ears of the groundlings and attracted popular attention by stimulating the prejudice of his audience. Shakespeare modified all this to a very marked extent when he rewrote the play seven years later, though it can be seen that he used many of the words of the original version and was evidently following it very

closely. But for some good reason he was manifestly minimizing all the anti-Catholic bias in it though letting stand whatever sentiments were suitable for such characters as King John and his *entourage*. In the matter of monks and nuns and their treatment in the original version of *King John*, Shakespeare has been even more drastic in the changes that he made.

But the best evidence of Shakespeare's attitude toward the Anglican Church is to be found in *King Henry VIII.*, one of the poet's greatest plays and the last he wrote. Some of the Wolsey speeches in it are the finest examples of English that were ever penned. It is conceded by all the critics to be the ripest fruit of his mature years. Therefore, if a play can be considered the expression of Shakespeare's settled opinion, that play is *Henry VIII.* Now it so happens that the subject of *Henry VIII.* is exactly the story of how the change of religion came about in England. But it is sometimes urged that the fifth act, with its culmination in the birth of Elizabeth, and the high prospects for England and the rejoicings which this occasions, indicates that the writer considered that the marriage of King Henry to Anne Boleyn and the birth of a daughter by that union marked a great epoch in English history and, above all, that the steps that led to this happy termination, though dramatically blameworthy, must be condoned owing to their happy consequences. It is well known, however, that the fifth act by every test known to Shakespearean commentators was not written by Shakespeare at all, but by Fletcher.

Our knowledge of Shakespeare's relations with people in London would indicate that a great many of his friends and intimates were Catholics. It is possible that the Burbages, the actors with whom he was so closely joined during most of his dramatic career, belonged to the Warwickshire Catholic family of that name. One of Shakespeare's dearest friends, the Earl of Southampton, who was his patron in early years, and his supporter when he bought the Blackfriars theater, was closely allied to a Catholic family and, as Simpson has pointed out, was cradled in Catholic surroundings.

The conversion of Ben Jonson about the middle of the last decade of the sixteenth century showed how easily men might be Catholics in London at this time. Ben Jonson was in the Marshalsea prison on a charge of murder in 1594 and found

himself surrounded by priests who were charged with treason because of their refusal to take the oath of supremacy. By associating with them Jonson became a Catholic and when released from prison married a Catholic wife. His child was baptized Mary, and Shakespeare was chosen as her sponsor. This choice of a godfather seems to indicate that Shakespeare was a Catholic at this time for, in his ardor as a new convert, Ben Jonson would scarcely have selected an Anglican for that office.

One more proof of Shakespeare's Catholicism in conclusion: About the close of the seventeenth century Archdeacon Davies, who was a local historian and antiquarian in the neighboring county of Staffordshire, but who was well acquainted with Stratford and its history, and who could easily have had very definite sources of information denied to us, declared that Shakespeare "dyed a papist." It would have been perfectly possible, it must be remembered, for Archdeacon Davies to have spoken with people who knew Shakespeare during the years that the poet spent in Stratford at the end of his life. After this review of the evidence I can not but conclude that Shakespeare not only "dyed a papist," but also lived as one.

Leaving those, to whom these lines may be of interest, to make their own deductions, the editors accept the conclusions of the distinguished Jesuit, Herbert Thurston, who, in discussing this point in the *Catholic Encyclopedia*, maintains that there is no real ground for the belief that Shakespeare either lived or died a Catholic. Thurston concludes his able study of this question by stating, "The point must remain forever uncertain."

III. SHAKESPEARE'S LEARNING

Of Shakespeare's learning it may be said that though classical quotations and allusions are numerous throughout his works, Ben Jonson credits him with "small Latin and less Greek." "His quotations from Latin literature are such as a schoolboy might make from Virgil, Ovid, and the other authors he had studied; and his allusions to classical history and mythology are mostly from the same sources, or from the familiar stock in English books of the period." (Rolfe.) In comparing Shake-

speare with the dramatists of his time, Jasper Mayne, writing in 1637, mentions him as one of those who did his work "without Latin helps"; and Mayne's contemporary, Ramsey, in complimenting Ben Jonson on his knowledge of the classical languages, says that he (Jonson)

> could command
> That which your Shakespeare could scarce understand.

Yet we are told that Shakespeare's work is "Art without art, unparalleled as yet," and though he borrowed nothing from Latin or Greek, his Julius Cæsar ravished the audience,

> When some new day they would not brook a line
> Of tedious (though well labour'd) Catiline,

and Jonson's "Sejanus too was irksome." In Fuller's *Worthies* we find the following reference to Shakespeare: "He was an eminent instance of the truth of that rule, Poeta non fit, sed nascitur—one is not made but born a poet. Indeed his learning was very little . . . nature itself was all the art which was used on him. . . . The wit combats between him and Ben Jonson, which two I behold like a Spanish great galleon and an English man-of-war. Master Jonson (like the former) was built far higher in learning; solid but slow in his performances: Shakespeare, like the English man-of-war, lesser in bulk and lighter in sailing, could turn with all tides, tack about, and take advantage of all winds, by the quickness of his wit and invention." Dryden in his *Essay on Dramatic Poesy* (1668), says: "Those who accuse him to have wanted learning, give him the greater commendation; he needed not the spectacles of books to read nature; he looked inwards and found her there:" and in the same author's prologue to *Julius Cæsar* we find,

> So in this Cæsar which today we see,
> Tully ne'er spoke as he makes Antony.
> Those then that tax his learning are to blame;
> He knew the thing, but did not know the name.
> Great Jonson did that ignorance adore,
> And tho' he envied much, admired him more.

The material for his historical plays he obtained from Holinshed and Plutarch, and in the use of these rather unreliable authorities he makes many unscholarly mistakes.

During his mature years and in the time of his prosperity, he brought out his best works. Some writers credit him with the authorship of forty-three plays of a dramatic character. Seven of these are considered spurious. Thirty-three known to be his are divided as follows:

The Taming of the Shrew The Merchant of Venice All's Well that Ends Well Much Ado About Nothing Measure for Measure	Italian Origin	Comedies
The Comedy of Errors Twelfth Night	Classical (from Plautus)	Comedies
Midsummer-Night's Dream As You Like It	Mediæval Sources	Comedies
Cymbeline	Legendary	Comedies
Two Gentlemen of Verona	Spanish Origin	Comedies
The Merry Wives of Windsor	English Origin	Comedies
Love's Labor's Lost	French Origin	Comedies
The Winter's Tale The Tempest	Origin Unknown	Comedies
Timon of Athens Pericles Julius Cæsar Antony and Cleopatra Coriolanus	Classical Origin (Plutarch's Lives, by North)	Tragedies
Hamlet Troilus and Cressida	Mediæval Origin	Tragedies
Romeo and Juliet Othello	Italian Origin	Tragedies
King Lear Macbeth	Origin—Legendary History of Britain	Tragedies
King John King Richard the Second 1 and 2 King Henry the Fourth King Henry the Fifth 1, 2, 3 King Henry the Sixth Richard the Third Henry the Eighth	Origin—Holinshed & Hall	Chronicle Plays

Besides these he wrote one hundred and fifty-four Sonnets and some Narrative Poems.

IV. THE DRAMA

A lengthy discussion of the drama cannot be conveniently introduced into a text of this kind; therefore, the chief heads only will be touched upon. Drama is a Greek term signifying action, and in its application it comprehends all forms of literature proper for presentation on the stage. In the drama, actors usually tell a story by means of word and action. This story may be tragic or comic;—tragic when the serious phases of life are discussed, comic when life's follies and foibles are depicted. Other phases of the drama which do not, strictly speaking, come under the heading tragedy or comedy, are the Greek Satyrs, the Morality Plays of the Middle Ages, the Pastoral Plays of the Renaissance, and the Melodramas still in vogue.

Although the drama was well established in the remote ages in India and China, the earliest examples of pure dramatic art are to be found in Greece. From the sacred songs and choruses in honor of the god Dionysus, the Greeks in time evolved a form of drama, the chief features of which, even in its highest stages of development, were lyric or choral. To Aeschylus, Sophocles, Euripides, and Aristophanes, in the fifth century, and to Menander at a later period, the Greek drama owes its greatness and its influence in ancient and in modern dramatic literature.

The Roman drama, as it has come down to us in the works of Terence, Plautus, and Seneca, is but a slightly modified form of Menander, and shows some traces of the influence of Aeschylus and other dramatists of his time. This modification, in the comedies of Plautus at least, was not for the betterment of the drama; on the contrary, it was a concession to the depraved taste of his Roman audience. Unfortunately, Plautus' travesties of the old Greek masters later served as models for the dramatic writers of the Renaissance, and his influence is felt even to the

present day. Modern tragedy, generally speaking, is a direct offspring of the works of Seneca. Toward the close of the Roman Empire, the theaters became the scenes of the most degraded exhibitions of indecency and debauchery. Christianity attacked these indecencies and drove the mimes from their haunts of infamy into the streets and byways of Rome and its environs. These mimes practiced their mimicry in the villages and cross-roads, and became the models for the strolling players of the middle ages.

Christianity, however, recognized the necessity of the drama as a humanizing influence, and though years elapsed before its restoration as drama proper, the leaders of the new religion set about the substitution of wholesome Christian plays for the Roman indecencies to which they had recently given the death blow. The Scriptures and the liturgy of the church were rich stores from which were drawn the materials for the *Mystery,* the *Morality,* and the *Miracle Plays.* After a time these exhibitions passed from the control of churchmen into the hands of the Guilds. Under the management of the Guilds these plays soon lost their religious aspect, and before the end of the fifteenth century they had been completely divorced from church influence, and were ready to be destroyed or absorbed by the spirit of the New Learning. This destruction or absorption, however, was not accomplished without a struggle. The leaders of the Renaissance advocated the complete dominance of classic influence in the reconstruction of the drama, while the Mediaevalists strenuously advocated the perpetuation of the *Mystery, Morality,* and *Miracle Plays.* Of this travail, however, was born the modern drama.

Italy, France, Germany, England, and Scandinavia contributed largely to the formation of the modern drama, but practically all the dramatic writers of these countries have been influenced by the Greek and Roman masters. These masters have been slavishly imitated by all but a few of their pupils. This

is especially true in the matter of composition and technique. The observance of the unities, the harmony of rhyme, the smoothness of rhythm, the maintenance of the chorus, the number and character of the dramatis personae, etc., were classic restrictions, which, to a certain extent, have stultified the higher and broader aspirations of many a dramatic genius. Among those who rebelled against these restrictions, in so far as they affected the English drama, were some of the immediate predecessors of Shakespeare—Marlowe, Kyd, Green, and Lyly. These men opened the way for the sweeping innovations of Shakespeare, and for the half-hearted adoption of these innovations by Ben Jonson, who often apologized to his contemporaries for his temerity in disregarding the unities and other classic formulae.

Since Shakespeare's time, or what is known as the period of the Elizabethan drama, no English dramatic literature, worthy of comparison with the work of that great master, has appeared. During the reign of James I., Massinger, Middleton, Shirley, and others wrote, but their art was only a weak imitation of their masters, Marlowe and Shakespeare. Addison, Steele, Goldsmith, Wordsworth, Coleridge, Byron, Shelley, Tennyson, and others, have sought recognition on the dramatic stage, but with little or no success. So far America has produced nothing of a dramatic nature worthy of recognition, and judging from the dominance of the light, frivolous, vaudeville performances on the English and American stages, the drama as a popular entertainment has been laid to rest, and the day of its resurrection seems far distant.

V. THE REPRESENTATION OF THE DRAMA IN SHAKESPEARE'S TIME

The staging of the drama in Shakespeare's time was a very different matter from what it is today. The primitive theaters, or theatrical inns, were rude wooden structures, usually circular in form, with a covered stage and covered galleries, and an open

pit exposed to the vicissitudes of wind and weather. These crude structures were usually located outside the city walls, and beyond the jurisdiction of the city authorities, for, at that time, all theatrical representations were held in disfavor by the Puritanical leaders in church and state. The gallants of the town occupied the stage with the players, and delighted in chaffing and interrupting the actors with irrelevant puns and clownish mimicry. The middle classes occupied the galleries and often enjoyed the spontaneous sallies of wit and repartee between the gallants and the players more than they enjoyed the play itself. The "tag-rag," or what then might have been regarded as we regard our present-day "gallery gods," occupied the pit, and when not dodging the not infrequent missiles hurled from the stage, or the snow or rain from the open firmament, they could appreciate a good comedy or a real drama as well as could the more favored occupants of the reserved places. The stage had no scenery, that being first introduced by Davenant after the Restoration. There were no rise and fall of a curtain to mark the opening and close of a scene. The entrance to the stage was strewn with rushes instead of being carpeted; the walls were hung with arras; a large board with names painted on it indicated where the scenes of the play being produced were laid. For tragedies the walls were hung with black tapestry; Shakespeare speaks of "Black stage for tragedies and murders fell" ("Lucrece"); and History, addressing Comedy, says:

> Look, Comedy, I mark'd it not till now,
> The stage is hung with black, and I perceive
> The auditors prepar'd for tragedie.
>
> *A Warning for Fair Women.*

Before the Restoration women's parts were acted by boys, and even among the audience no woman might appear unless masked. The union of the serious and the comic in the same play was common, and clowns were apt to thrust themselves

upon the stage on all occasions, much to the annoyance of Shakespeare himself. (See *Hamlet,* III., ii., 43.) The costume and many other stage accessories were almost entirely lacking, and the few that were used were usually inappropriate. Thus the gorgeous stage setting of the present day which adds so much to the successful presentation of the drama had to be supplied by the keen imagination of the audience; and here we get a fair appreciation of the high degree of intelligence demanded from theater-goers of the Elizabethan period.

VI. THE CONSTRUCTION OF THE DRAMA

"A drama undertakes to tell a story by presenting a few episodes or situations from which the entire course of the action can be inferred. Inasmuch as these scenes are to be presented in rapid succession to an audience, they must be not only clear and easy to follow, but, to be interesting, they must also afford opportunity for striking, significant action on the part of the characters. Further, inasmuch as in a drama the author has no opportunity to tell his audience directly what he thinks of his characters, these latter must reveal their natures and purposes by their attitude toward one another, as manifested in speech or action. It is most important that every action in a drama be explained, prepared for, given a motive, by something which has already taken place, or some trait of character already indicated."—*Robert Morss Lovett.*

JULIUS CÆSAR

Julius Cæsar was not published until nine years after its author's death. It first appeared in a collection of Shakespeare's plays, known as the *Folio of 1623.* This Folio was published by a syndicate "at the charges of W. Jaggard, Ed. Blount, I. Smithweeke, and W. Aspley." It was printed for two of the poet's admirers and fellow-actors, Henry Condell and John Hemyng,

and contained thirty-six plays and no poems. No other play of Shakespeare's was published with greater care and ability than was *Julius Cæsar*, and no other play presents fewer difficulties arising from inaccuracies in the original edition. The precise date of its composition is not known, but a conjecture relative thereto, amounting almost to certainty, may be made upon the following grounds:

External Evidence

1. *Julius Cæsar* is not included in Meres'* List of Shakespeare's Plays published in 1598. It is, therefore, presumed to have been published at a later date.
2. Weever's† *Mirror of Martyrs*, published in 1601, contains the following passage which evidently alludes to *Julius Cæsar*, and from which it may be argued that the play was written before 1601.

> The many headed multitude were drawn
> By Brutus' speech, that Cæsar was ambitious;
> When eloquent Mark Antony had shown
> His virtues, who but Brutus then was vicious?

3. *Hamlet*, written in 1601-2, has the following allusions,

> I did enact Julius Cæsar;
> I was killed in the capitol; Brutus killed me.—III. ii.

> In the most high and palmy state of Rome,
> A little ere the mightiest Julius fell,
> The graves stood tenantless, and the sheeted dead
> Did speak and gibber in the Roman streets.—I. i.

From the evidence of these references as well as from the following internal evidence, commentators have concluded that *Julius Cæsar* was composed in 1600.

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* Meres, Francis, born 1565; died 1647. An English divine and author.
† Weever, John. Born 1576; died 1632. An English poet and antiquary.

Internal Evidence

The plays which are generally recognized as belonging to the years 1601-3 are: *Hamlet*, 1601-2; *Twelfth Night*, 1601; *All's Well That Ends Well*, 1601-2; and *Measure for Measure*, 1603. Of these plays *Hamlet* most closely resembles *Julius Cæsar* in tone of thought, style, versification, plot, and in treatment of character. The apparent reasons for these similarities are:

1. Both plays are tragedies of thought rather than of action.
2. Each is the tragedy of an individual who feels that he has a duty to perform, but who finds himself unequal to the task. The thoughts of the noble Brutus tend too much toward idealism and abstract right; the sensitive and philosophic Dane turns his thoughts ever too much inward.
3. Much of the action and development of character in each play turns upon a murder—the murder of Hamlet's father, and the assassination of Cæsar—and in each tragedy the spirit of the murdered man plays an important part in unfolding the plot.
4. Revenge and Destiny, the mystery of life and death, superstition and religion, are dealt with in both plays.

The opinion held by Malone,* Drake,† Skottowe,‡ Fleay,§ Knight,|| and others that *Julius Cæsar* was composed about the same time as were *Antony and Cleopatra* and *Coriolanus*, 1607-8, is not tenable, apparent internal evidence to the contrary notwithstanding.

VII. STRUCTURE OF THE PLAY

Just as every complete action has its cause, growth, height, consequence, and close, so a perfect drama has five component parts. These are the Opening Movement, Growth, Height or

* Malone, Edmund. Born at Dublin 1741; died 1812. An Irish literary critic and Shakespearean scholar.
† Drake, Nathan. Born 1766; died 1836. An English physician and author.
‡ Skottowe, Britiffe Constable. Born 1857. An English historian.
§ Fleay, Rev. Frederick Gard. An English author; began writing in 1857.
|| Knight, Charles. Born, England, 1791; died 1873. An English publisher and author.

Climax, Fall, and Close or Catastrophe. In addition to these five parts there is frequently a sixth, the Introduction or Exposition, containing, as it were, the end or circumstance from which the action arises.

In *Julius Cæsar* the First Scene is of an introductory nature.

1. *The Opening Movement* lies in the Second Scene of the First Act, in the meeting of Brutus and Cassius.
2. *The Growth* embraces everything between the Opening and the Climax, and includes the progress of the Conspiracy and the presentation of Cæsar's character.
3. *The Climax* is the death of Cæsar, and it is essential that it be made especially manifest.
4. *The Fall* embraces the events between the Ides of March and the battle of Philippi. The interest in the play is kept alive by the references of Octavius to the spirit of Cæsar, and by the appearance of Cæsar's ghost.
5. *The Catastrophe* is a consequence of the action itself. The battle of Philippi is the result of Cæsar's assassination, and the defeat of Brutus and Cassius, and their suicide have been prepared for by the development of their characters throughout the play, and by the manifestations of the Cæsarean power.

VIII. TWO VIEWS OF THE PLAY

(a) As a Political Play

The central idea of the play, considered politically, is the decay of republicanism in Rome and the rise of Cæsarism. In the First Scene the populace give unconscious evidence of the growing spirit of monarchy. This they manifest when they cry out in the Third Act:

> Let him be Cæsar.
> Cæsar's better parts
> Shall now be crown'd in Brutus.

The nation is calling for a representative in whom it may put supreme and unlimited confidence. Roman imperialism began under Julius Cæsar, and assumed definite form in the absolute military monarchy of his grand-nephew, Octavius Augustus.

"Nothing did so much to set the people in love with royalty, both name and thing, as the reflection that their beloved Cæsar, the greatest of their national heroes, the crown and consummation of Roman genius and character, had been murdered for aspiring to it. . . . We can all now see, what he alone saw then, that the great social and political forces of the Roman world had long been moving and converging irresistibly to that end. . . . The great danger of the time lay in struggling to keep up a republic in show, when they already had an empire in fact."—*Hudson.**

(b) As a Tragedy of Character

The central idea of the play considered as a tragedy is that Good cannot come out of Evil. "Brutus is noble, wise, valiant, and honest," but he made shipwreck of his life by one great error. He committed a crime to prevent, as he thought, a greater crime, and by so doing he brought upon himself and his country greater evils than those he had sought to avert.

"The stain of assassination adheres to Brutus, a crime which no political duty, no apposite duty whatever, can outweigh. This stain cleaves closer to the 'lover' of Cæsar than to Cæsar's personal enemy, Cassius, and to him, therefore, to Cæsar's good angel, the spirit of the murdered man subsequently appears, as his evil and revenge-announcing genius."—*Gervinus.*†

* Hudson, Henry Norman, born at Cornwall, Vermont, 1814; died 1886. An American Shakespearean scholar.

† Gervinus, Georg Gottfried, born at Darmstadt, Germany, 1805; died 1871. A German critic and Shakespearean writer.

IX. POINTS OF CONTRAST BETWEEN THE ENGLISH AND THE ROMAN HISTORICAL PLAYS

Speaking generally, the Roman plays are more truly tragedies than are the English historical plays. They conform more closely to Aristotle's rules of dramatic art. The Roman tragedies are complete, each in itself. The English historical plays are linked together in close and exact succession so as to form one great whole. Shakespeare followed Plutarch more closely than he did Holinshed, his authority for the English plays.

"The theme of the English historical plays is the success and the failure of men to achieve noble, practical ends. . . . Success in the visible material world, the world of noble positive action, is the measure of greatness in the English historical plays. . . . But in the tragedies, the men who fail are not necessarily less worthy of admiration than the men who succeed. . . . Octavius is successful. Yet, we should rather fail with Brutus. Prosperity or adversity in the material world is here a secondary affair."—*Dowden.**

X. SOURCE OF THE PLAY

Historical Authority

The source from which Shakespeare derived the materials for *Julius Cæsar* is Sir Thomas North's† translation of *Plutarch's‡ Lives.* The first edition of North's translation appeared in 1579 and the second, in 1595.

Julius Cæsar is an admirable example of Shakespeare's faculty for transforming history into drama and prose into poetry, without changing the original narrative in any important degree. The poet has adhered with wonderful fidelity to the accounts which he found in Plutarch.

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* Dowden, Edward, born at Cork, Ireland, 1843. A British critic and poet.
† North, Sir Thomas; 16th Century. An English translator.
‡ Plutarch. Born A.D. 46. A Greek historian.

"Shakespeare," says Archbishop Trench,* "has thrown a rich mantle of poetry over all, which is often wholly his own; but of the incident there is almost nothing which he does not owe to Plutarch, even as continually he owes the very wording to Sir Thomas North."

Departures from Historical Fact

Shakespeare's departures from Plutarch do not affect the substantial truth of the account. They fall naturally under two heads, "Departures from Historical Facts" and "Character Digressions."

Of the departures from historical fact the most important only are given:

1. Cæsar's triumph in the first scene is made to take place on the same day as the festival of the Lupercalia, February 15th, 44 B. C.; in history the triumph takes place four (some historians say six) months earlier than the festival, October, 45 B. C.
2. According to Shakespeare, Cæsar is killed in the Capitol; in Plutarch the assassination takes place in Pompey's senate-house.
3. In the play the death of Cæsar, the funeral speeches, and the arrival of Octavius in Rome all take place on the same day; in Plutarch the speech of Brutus is given on the morning after the assassination, that of Antony two days later. Octavius was in the city of Apollonia, in Illyria, when Cæsar was slain. He did not land in Italy until the following May.
4. In Shakespeare the meeting of the triumvirate takes place in Rome; according to Plutarch the triumvirs meet "by the city of Bononia, where they continue three days together."

* Trench, Richard Chevenix. Born Dublin, Ireland, 1807; died 1886. An English prelate, philologist, and poet.

5. Shakespeare represents the two battles of Philippi as taking place on the same day; in Plutarch there is an interval of twenty days between them.

These departures from historical fact resulted in confining the action of the play within narrower limits than historical accuracy required. By limiting to one day actions which were in reality spread over several days, Shakespeare avoided the dramatic error of scattering the events over a longer period than the time of action demanded. Narrowing the limitation of time necessarily involved the contraction of place. The scenes of the action are Rome, Sardis, Philippi. Nothing would have been gained, and something of unity would have been sacrificed, had another scene, Bononia, been introduced. Dramatic art especially requires that only the essential aspects of realities be reproduced.

XI. THE TITLE OF THE PLAY

It has often been asserted that this play should have been called "Brutus," and not "Julius Cæsar." The reason for this is that Cæsar appears on the stage only three times and upon these occasions he does nothing worthy of a great hero.

To this it may be replied:

1. Although Cæsar is not the hero of the play in the sense in which Brutus is, yet he is the moving spirit and the subject of the drama.
2. Although he is assassinated in the First Scene of the Third Act, his influence continues after his death.
3. Shakespeare never allows this influence to be lost sight of. The name of Cæsar occurs eighty-nine times after the assassination, and he reappears on the stage in the person of his ghost, which, as Dr. Dowden says, "serves as a kind of visible symbol of the vast posthumous power of the dictator."

4. The play illustrates the triumph of Cæsarism over republicanism and of that spirit, which, in the Fifth Act, calls forth from Brutus the testimony,

O Julius Cæsar, thou art mighty yet!

5. Cæsar's spirit lived on in his grand-nephew, Octavius, through whom the prophecy of Antony over the body of Cæsar was fulfilled. (See III. i. 270.)

6. Finally, to quarrel with the poet for not calling the play "Brutus" would be as absurd as to quarrel with Milton for not calling his immortal epic "Satan" instead of "Paradise Lost."

XII. ON CHARACTERIZATION

Adherence to the fundamental rules of dramatic art contributes more to the excellence of a play than does the observance of the Unities of Time, Place, and Action. The principal rules by which a dramatist is guided may be called the laws of *Distinctiveness, Contrast, Consistency,* and *Effectiveness.*

1. *Distinctiveness.* It is a primary requisite of the drama that every man should be represented according to his governing passion. His distinctive characteristics should be marked early, e. g., Brutus' patriotism, Cæsar's ambition, Cassius' envy, and Antony's lewdness.

2. *Contrast.* Nothing marks character more clearly than does the use of contrast. Thus Cassius is a foil to Brutus, Antony to Octavius, etc.

3. *Consistency.* Characters may be complex to any degree, but they must not be inconsistent with themselves.

4. *Effectiveness.* A character should be effective with regard to the dramatic action, and the conduct of the play should seem to spring from the natures of the chief characters. Thus the assassination of Cæsar results from the haughty bearing and excessive ambition with which Shakespeare has chosen to endow him. The principal

characters should predominate, and minor characters should not idly intrude.

A careful study of the different historical plays of Shakespeare will disclose the fact that when the poet has made changes from the historical view of the character of any of his dramatis personae, such changes usually tend toward a closer adherence to the foregoing principles, and the result is a gain in dramatic effect.

XIII. CHARACTER INTERPRETATION

In judging the characters of the dramatis personae, the student may be guided by the advice of the following eminent critics: "If," says Coleridge, "you take only what the friends of the character say, you may be deceived, and still more so if that which his enemies say; nay, even the character himself sees himself through the medium of his character, and not exactly as he is. Take all together, not omitting a shrewd hint from the clown or the fool, and perhaps your impression will be right; and you may know whether you have in fact discovered the poet's own idea, by all the speeches receiving light from it, and attesting its validity by reflecting it."

"It is in what I called portrait painting, delineating of men and things, especially of men, that Shakespeare is great. All the greatness of the man comes out decisively here. It is unexampled, I think, that calm creative perspicacity of Shakespeare. The thing he looks at reveals not this or that face of it, but its inmost heart and generic secret; it dissolves itself as in light before him, so that he discerns the perfect structure of it." —*Carlyle.**

"His characters are like watches with dial-plates of transparent crystal; they show you the hour like others, and the inward mechanism is also visible."—*Goethe.*†

* Carlyle, Thomas, born in Scotland, 1795; died, 1881. A celebrated Scottish essayist and historian.

† Goethe, Johann Wolfgang von, born at Frankfort-on-the-Main, 1749; died, 1832. A famous German poet, dramatist, and prose writer.

XIV. CHARACTERS OF THE PLAY

Julius Cæsar

Shakespeare's Cæsar is not the Cæsar of history. The poet presents only such traits of his hero's character as are suited to the dramatic exigencies of the play and many of these traits are far from being admirable. He portrays him as physically weak and intellectually vacillating, inordinately ambitious, cowardly, superstitious, and vainglorious; while in reality he was one of the greatest soldiers, statesmen, and scholars that ever adorned the pages of history. "Cæsar," says Hudson,* "is far from being himself in these scenes; hardly one of the speeches put into his mouth can be regarded as historically characteristic; taken altogether, they are little short of a downright caricature, and when he speaks, it is very much in the style of a glorious vaporer and braggart, full of lofty airs and mock-thunder." His greatness and his military genius are but lightly touched upon, being but involuntarily acknowledged by the tribunes in the First Scene, when they berate the plebeians for doing honor to Cæsar, and strewing flowers

> in his way
> That comes in triumph over Pompey's blood.—I. i. 60.

In the play he shows neither the modesty nor the quiet self-confidence that usually accompanies true greatness; rather his wisdom is consumed in confidence." The position to which he has been exalted, the never-failing adulation with which he is surrounded, the success he has achieved, the flattery that has been his portion—all this has left its mark upon him, so that he already regards himself as a god, and speaks of himself in the third person as though deified while yet alive: "Cæsar is turn'd to hear," I. ii. 17; "Cæsar shall forth," II. ii. 10; "Cæsar doth not wrong," III. i. 47; and

* See note, page 25.

> Danger knows full well
> That Caesar is more dangerous than he.—II. ii. 44.

The Cæsar of Shakespeare has become most susceptible to flattery, but this love of flattery must be skillfully worked upon or not at all. "Low-crook'd court'sies, and base spaniel-fawning" (III. i. 43), move him not. But Decius knows him and in this speech discloses the secret of his successful flattery:

> But when I tell him he hates flatterers,
> He says he does, being then most flattered.—II. i. 207.

Decius further knows how to work upon his ambition and superstition. He turns to his own account Calpurnia's dream, by which Cæsar had been undoubtedly disturbed. According to the interpretation of Decius, it

> Signifies that from you great Rome shall suck
> Reviving blood, and that great men shall press
> For tinctures, stains, relics and cognizance.—II. ii. 87.

His ambition is but faintly sketched in the play, but we find several evidences of his superstition. He begs Mark Antony "to touch Calpurnia" at the Lupercalia, in order that she may thereafter bring forth children, and he attaches weight to the advice of augurers. Cassius doubts if Cæsar will attend the meeting of the senate,

> For he is superstitious grown of late,
> Quite from the main opinion he held once
> Of fantasy, of dreams, and ceremonies.—II. i. 195.

Shakespeare misses no opportunity of bringing into prominence the physical weaknesses of Cæsar. He represents him as feeble in health, subject to fits and swooning, deaf of one ear, and even inferior in powers of endurance to the spare Cassius, by whom he was once worsted in a swimming contest.

That Shakespeare thoroughly understood and admired the greatness of Cæsar's character, however,—while exaggerating

and emphasizing his physical and intellectual weaknesses as a dramatic expedient,—is evident from various passages in the play:

> Thou art the ruins of the noblest man
> That ever lived in the tide of times.—III. i. 256.

> Are all thy conquests, glories, triumphs, spoils,
> Shrunk to this little measure?—III. i. 149.

Further proof that Shakespeare did not underestimate the true greatness of Cæsar may be found in such passages from other plays as, "the mightiest Julius," *Hamlet;* "broad-fronted Cæsar," *Antony and Cleopatra;* "there is no more such Cæsars," *Cymbeline;* "conquering Cæsar," *Henry V;* "death makes no conquest of this conqueror," *Richard III.*

A description of Shakespeare's Cæsar would be imperfect without some reference to the "spirit of Cæsar," or "Cæsarism." It is of this spirit that Brutus is thinking when he says:

> O, that we then could come by Cæsar's spirit,
> And not dismember Cæsar.—II. i. 169.

It is this magic influence that makes Cæsar's body

> the ruins of the noblest man,
> That ever lived in the tide of times.—III. i. 256.

and of which Antony prophesies:

> And Cæsar's spirit, ranging for revenge,
> With Ate by his side come hot from hell,
> Shall in these confines with a monarch's voice
> Cry "Havoc!" and let slip the dogs of war.—III. i. 270.

Dr. Dowden* quotes from Antony's speech after having first remarked: "This bodily presence of Cæsar is but of secondary importance, and may be supplied, when it actually passes away, by Octàvius as its substitute. It is the spirit of Cæsar which is the dominant power of the tragedy; against this—the spirit of Cæsar—Brutus fought; but Brutus, who for-

* See note, page 26.

ever errs in practical politics, succeeded only in striking down Cæsar's body; he who had been weak now rises pure in spirit, strong and terrible, and avenges himself upon the conspirators. The contrast between the weakness of Cæsar's bodily presence in the first half of the play, and the might of his spiritual presence in the latter half of the play, is emphasized and perhaps over-emphasized by Shakespeare," and he adds: "The ghost of Cæsar (designated by Plutarch only the 'evil spirit' of Brutus), which appears on the night before the battle of Philippi, serves as a kind of visible symbol of the vast posthumous power of the Dictator."—*Shakespeare, His Mind and Art.*

The Brutus of Shakespeare

Patriotism is the most prominent trait in the character of Brutus, and identical with his patriotism is his love of republicanism. For generations his family had been renowned in Rome for its republican spirit. His "ancestors did from the streets of Rome the Tarquin drive, when he was called a king." Upon this theme Cassius continually harps when he wishes to gain Brutus over to the cause of the conspirators. "There was a Brutus once," etc., he reminds him in I. ii. 159. Ligarius addresses him as "Soul of Rome," and recalls his honorable ancestry, II. i. 321. His motto is "Peace, freedom, and liberty," III. i. 110, and the reason he assigns for the part he took in the murder of Cæsar is "Not that I loved Cæsar less, but that I loved Rome more," III. ii. 23. He believes there can be no man "so vile, that will not love his country," III. ii. 36. Antony testifies to the patriotism of Brutus, and this testimony has the greater weight from the fact of its being the evidence of an opponent:

> All the conspirators, save only he,
> Did that they did in envy of great Cæsar;
> He only, in a general honest thought
> And common good to all, made one of them.—V. v. 69-72.

Brutus is noble and patriotic, sitting "high in all the people's hearts;" yet his cause is a failure. To his idealism must be attributed much of his want of success. He lacks the art of adapting means to an end. He is a philosopher rather than a man of action; a theorist, and a lover of books, but quite impractical. He would "come by Cæsar's spirit, and not dismember Cæsar." Other equally impossible measures he attempts, with consequences disastrous alike to himself and to his party. To the rabble, excited by blood, he philosophizes; he cannot see that republicanism is dead in Rome, that the people want a Cæsar. Nor can he see that his fellow-conspirators are envious of the one man great enough to wear the crown.

Closely connected with his idealism is his gentleness. This quality shows itself in his intercourse with everyone, but particularly with his wife, "dear to me as are the ruddy drops that visit my sad heart," and with his little attendant, Lucius. To these two qualities, his idealism and his gentleness, we may look for the cause of three, at least, of his four great errors: (1) his refusal that Antony be slain with Cæsar; (2) his consent that Antony speak at Cæsar's funeral; (3) his refusal to overlook the offense of Lucius Pella; (4) his decision, against Cassius' better judgment, to "put all to the hazard of battle as soon as might be possible."

The admiration of Shakespeare for this kindly, gentle, idealist is best shown by the eulogium that he puts into the mouth of Antony:

> His life was gentle, and the elements
> So mix'd in him that Nature might stand up,
> And say to all the world, "This was a man!"—V. v. 73.

Brutus belongs to the Stoic school of philosophy, founded by Zeno, which held that pleasure and pain are independent of outward circumstances and are of no significance in themselves; that a life virtuously spent insures perpetual happi-

ness; that the wise man cannot really meet with misfortune; and that virtue is to be cultivated for its own sake. Such is the philosophy by which he had ordered his early life; but this does not sustain him through the trials and dangers of his later years. Even before the assassination he loses something of his wonted calmness, and cannot conceal his anxiety from his wife. His quarrel with Cassius shows that he has become peevish, petulant, and subject to fits of ill temper. He confesses that he is "sick of many griefs," upon which Cassius remarks:

> Of your philosophy you make no use,
> If you give place to accidental evils.—IV. iii. 145.

But when Cassius learns that to Brutus' other trials is added the "insupportable and touching loss" of his wife Portia, he is filled with admiration and amazement at the stoical patience and endurance of his brother-in-law. Although Brutus still retains so much of the philosophy of his younger days that he finds it "cowardly and vile" to anticipate his natural death by suicide, yet he cannot live up to his lofty ideal and "go bound to Rome." His self-inflicted death shows that human considerations of honor and the fear of shame were for him a religion more binding than the philosophical creed he had cultivated.

Mark Antony, in his famous oration, modestly declares himself to be "no orator as Brutus is," and the student of the play is thus sometimes led to regard Brutus as the type of an excellent orator. Such, however, is not the case. On the contrary, Antony is an orator; Brutus is not. The speech of Brutus makes no deep impression upon his audience; the resistless eloquence of Antony takes all ears captive. Antony effects his purpose; Brutus does not. Brevity and logical precision are the chief characteristics of his speech, and it is only when under the influence of some strong emotion that he is eloquent, as when he forbids the oath, II. i., or when he bids

his fellow-conspirators stoop and bathe their hands in Cæsar's blood, III. i.

Hatred of the very name of king and dread of tyranny are firmly rooted in his nature, but the reasoning by which he argues the danger to be apprehended from Cæsar is very weak. He admits that Cæsar is no tyrant, but there is a possibility that sovereignty may "change his nature," and "therefore," he says, he must

> think him as a serpent's egg,
> Which, hatch'd, would, as his kind, grow mischievous;
> And kill him in the shell.—II. i. 32.

Such is the erroneous argument by which Brutus arrives at the conclusion that Cæsar must be killed.

"While the conqueror of the world is thus in some degree thrown into the shade, Brutus, the favorite of the poet, is brought forward, not only adorned with all the virtues attributed to him by Plutarch, but, in order to excite a deeper interest in his favor, and to prove that not jealousy, ambition, or revenge, but unalloyed patriotism was the sole director of his conduct, our author has drawn him as possessing the utmost sweetness and gentleness of disposition, sympathizing with all that suffer, and unwilling to inflict pain but from motives of the strongest moral necessity. He has most feelingly and beautifully painted him in the relation of a master, a friend, and a husband;—his kindness to his domestics, his attachment to his friends, and his love for Portia demonstrating that nothing but a high sense of public duty could have induced him to lift his hand against the life of Cæsar.

"It is this struggle between the humanity of his temper and his ardent and hereditary love of liberty, now threatened with extinction by the despotism of Cæsar, that gives to Brutus that grandeur of character and that predominancy over his associates in purity of intention, which secured to him the admiration of his contemporaries, and to which posterity has done

ample justice through the medium of Shakespeare, who has placed the virtues of Brutus, and the contest in his bosom between private regard and patriotic duty, in the noblest light; wringing even from the lips of his bitterest enemy the fullest eulogium on the rectitude of his principles and the goodness of his heart."—*Drake.**

"And what a rare significance attaches to the brief scene of Brutus and his drowsy boy, Lucius, in camp a little before the catastrophe! There, in the deep of the night, long after all the rest have lost themselves in sleep, and when the anxieties of the issue are crowding upon him—there we have the earnest, thoughtful Brutus hungering intensely for the repasts of treasured thought:

> Look, Lucius, here's the book I sought for so;
> I put it in the pocket of my gown.—IV. iii. 253-4.

What the man is, and where he ought to be, is all signified in these two lines. And do we not feel a touch of benignant irony in the implied repugnance between the spirit of the man and the matter of his present undertaking? The idea of a bookworm riding the whirlwind of war! The thing is most like Brutus; but how out of his element, how unsphered from his right place, it shows him! There is a touch of drollery in the contrast, which the richest setting of poetry does not disguise." —*Hudson.*†

Brutus in History

Brutus was named after his father, who was treacherously put to death by Pompey during the civil wars. His mother was Servilia, sister of Cato of Utica. At the time of his father's death, Brutus was eight years old. Shakespeare has, for the most part, portrayed Brutus as he is represented in history, but has neglected to refer to the generous treatment he received at

* See note, p. 23.

† See note, p. 25.

the hands of Cæsar after the battle of Pharsalia. Although Brutus had espoused the cause of Pompey, Cæsar pardoned him after his victory and subsequently appointed him to the governorship of Cisalpine Gaul, little thinking that the Romans of future generations would have reason to weep as they read the words of the poet Pacuvius, "I spared him that he might kill me." Brutus wrote several philosophical treatises and some poetry, but nothing of his writings has survived. He combined with these tastes the incongruous occupation of a money-lender, Cicero being amongst his clients. Plutarch (Skeat's* Ed. p. 129) writes that Brutus, "for his virtue and valiantness, was well beloved of the people and his own, esteemed of noblemen, and hated of no man, not so much as his enemies; because he was a marvellous lowly and gentle person, noble-minded, and would never be in any rage, nor carried away with pleasure and covetousness, but had ever an upright mind with him, and would never yield to any wrong or injustice; the which was the chiefest cause of his fame, of his rising, and of the good-will that every man bare him: for they were all persuaded that his intent was good."

The Cassius of Shakespeare

Cassius is the opposite of Brutus in almost every respect. He is envious of Cæsar's greatness, and personally hates him. Consequently he has a keen eye for his defects, but none for his virtues. He regards himself as Cæsar's equal, if not indeed his superior, and he cannot submit to occupy a position inferior to that held by Rome's idol. Comparing his own physical strength with that of Cæsar, he wonders why

> this man
> Is now become a god; and Cassius is
> A wretched creature, and must bend his body,
> If Cæsar carelessly but nod on him.—I. ii. 115.

* Skeat, Walter William, born at London, 1835. A noted English philologist.

He cannot endure that a man of such feeble constitution should "bear the palm alone." His envious disposition is written in his face:

> Yond Cassius has a lean and hungry look.—I. ii. 194.

Cæsar knows no man more to be avoided than "that spare Cassius," for experience has taught him that

> Such men as he be never at heart's ease
> Whiles they behold a greater than themselves.—I. ii. 208.

Cassius is the originator, the organizer, and the soul of the conspiracy. He has great ability, is quick to act, and ready to take advantage of every opportunity. Furthermore, he has the ability of impressing others. He knows human nature and knows that there are few "so firm that cannot be seduced." He uses the right arguments to win Brutus, and he cleverly controls Casca and the other conspirators. With respect to the points upon which he clashes with Brutus he is always politically, though not morally, right. That there is a nobler side to Cassius' nature is evident from the fact that he recognizes and admires the lofty ideals and purity of character of Brutus, and is ennobled by contact with him. After the quarrel, Brutus addresses him as "noble, noble Cassius," IV. iii. 234, and upon seeing his dead body pays him this tribute:

> The last of all the Romans, fare thee well!
> It is impossible that ever Rome
> Should breed thy fellow. Friends, I owe moe tears
> To this dead man than you shall see me pay.
> I shall find time, Cassius, I shall find time.—V. iii. 99.

By inclination and education Cassius is an Epicurean, holding that the gods exercise no influence upon the world or man, attaching no credit to omens and portents, and believing in no existence beyond the grave. Happiness or peace of mind—to be acquired only as the result of a virtuous life—is, according

to his philosophy, the end of all human exertions. He appears also to have cultivated to some extent the philosophy of the Stoics, but he is of too excitable a temperament to make their rigorous philosophy the rule of his life. Like Brutus, he changes many of his philosophical theories toward the close of his career. Just before the battle of Philippi, feeling a premonition of his approaching death, he says to Messala:

> You know that I held Epicurus strong,
> And his opinion: now I change my mind,
> And partly credit things that do presage.—V. i. 77.

His death was dignified, "after the high Roman fashion." The "wreath of victory" for which he struggled in vain during his life was awarded him in death,

> O setting sun,
> As in thy red rays thou dost sink to-night,
> So in his red blood Cassius' day is set.—V. iii. 60.

Cassius in History

Shakespeare has contrived to present a more favorable portrait of Cassius than history warrants. He has made but slight reference to his vindictiveness, cruelty, and tyranny, and has given the utmost effect to the fire and energy which characterized him. We read in Plutarch that "men reputed him commonly to be very skillful in wars, but otherwise marvellous choleric and cruel, who sought to rule men by fear rather than by lenity;" that he was "a hot, choleric, and cruel man that would oftentimes be carried away from justice for gain, of whom it was certainly thought that he made war and put himself into sundry dangers, more to have absolute power and authority than to defend the liberty of his country." Plutarch contrasts the clemency of Brutus toward the Lycians with the extreme covetousness and oppression of Cassius toward the inhabitants of Rhodes, and relates that "after he had compelled the

Rhodians, every man, to deliver all the ready money they had in gold and silver in their houses, the which, being brought together, amounted to the sum of eight thousand talents: yet he condemned the city besides to pay the sum of five hundred talents more."

Contrast Between Brutus and Cassius

"The leading distinctions between these two remarkable men, as drawn by Shakespeare, appear to us to be these: Brutus acts wholly upon principle; Cassius partly upon impulse. Brutus acts only when he has reconciled the contemplation of action with his speculative opinions; Cassius allows the necessity of *some* action to run before and govern his opinions. Brutus is a philosopher; Cassius is a partisan. Brutus, therefore, deliberates and spares; Cassius precipitates and denounces. Brutus is the nobler instructor; Cassius the better politician." —*Knight.**

"The difference between his nature and the character of Brutus comes out on every occasion: Brutus appears throughout just as humanly noble as Cassius is politically superior; each lacks what is best in the other, and the possession of which would make each perfect."—*Gervinus.*†

Mark Antony in Shakespeare

Antony possesses many and varied features of character, the more attractive of which are due to the conception of the poet, whilst the more repugnant belong to his real historical character.

Brutus sees only the worst side of Antony's character, and speaks of him with contempt as a man not to be seriously considered, "gamesome," "given to sports, to wildness and much company," "who can do no more than Cæsar's arm when Cæsar's head is off," and makes the two great mistakes of allow-

* See note, p. 23.

† See note, p. 25.

ing him to outlive Cæsar and to speak in Cæsar's funeral. Cæsar commends him for his love of plays and music; Cassius reproaches him with being "a masker and reveller." His voluptuousness and selfishness are fully brought out in *Antony and Cleopatra,* where Shakespeare has, with no uncertainty, pointed to those characteristics which were destined ultimately to prove the cause of his ruin. His treatment of Lepidus, whom he proposes to use first for his own purpose and then

> turn him off,
> Like to the empty ass, to shake his ears
> And graze in commons.—IV. i. 25

is the essence of selfishness; whilst his conduct in connection with the proscription shows that tendency to cruelty which is the dominant feature of his character. But Shakespeare, in the play, has dwelt rather on the more attractive side of his nature.

His devotion to Cæsar is prominently set forth. Cassius wisely fears "the ingrafted love he bears to Cæsar." Even in the presence of his enemies there is nothing feigned in the emotion he shows upon the death of his master. Live a thousand years, he says,

> I shall not find myself so apt to die:
> No place will please me so, no mean of death,
> As here by Cæsar, and by you cut off,
> The choice and master spirits of this age.—III. i. 160.

To the genuine fidelity and attachment to Cæsar which Antony shows in this scene must be attributed much of the moving effect of his eloquent funeral oration.

He is a man of great ability, but little fixity of purpose. At one time he is cunning and secretive; at another outspoken and bold. Cassius understands him, and with reason dreads his power:

> You know not what you do: do not consent
> That Antony speak in his funeral.—III. i. 232.

But Cassius allowed himself to be overruled by Brutus. Antony's speech in the Forum is one of the finest specimens of eloquence in the English language. Although subservient to the will of Cæsar and obedient to the beck and nod of Octavius, he has no respect for men of only moderate abilities who cannot act upon their own initiative. For such a man as Lepidus, who "must be taught, and trained, and bid go forth," he has nothing but contempt. Unprincipled and unscrupulous though he be, he admires the noble qualities of Brutus.

In *Antony and Cleopatra,* Shakespeare exhibits the fully developed character of Antony, adopting Plutarch's opinion that his love for Cleopatra "did waken and stir up many vices yet hidden in him, and were never seen to any: and if any spark of goodness or hope of rising were left him, Cleopatra quenched it straight and made it worse than before." In this play, Antony, clever, dashing, and reckless, a magnificent debauchee with flashes of greatness, gives himself up to voluptuousness and subjugates his reason to his passions. Honor and ambition are forgotten in the pursuit of pleasure. He trifles away his manhood and becomes "the abstract of all faults that all men follow."

Antony in History

Marcus Antonius, the triumvir, born about 83 B. C., was the grandson of a distinguished orator of the same name, and the son of Julia, the sister of Julius Cæsar. In his youth he indulged in every kind of dissipation. As a soldier he served with distinction in Syria, 58 B. C., in Palestine, 57-56 B. C., and in Gaul, 54-51 B. C. He was one of Cæsar's most active partisans, and commanded the left wing at the battle of Pharsalia, 48 B. C. In 44 B. C. he was consul with Cæsar, and after the murder of the latter he endeavored to succeed him, but found a formidable rival in Octavius, by whom he was defeated at Mutina, 43 B. C. After this battle the rivals were reconciled and an agreement

was made by which Antony, Octavius, and Lepidus should, as triumvirs, divide the government of the Roman State for five years. In 42 B. C. Octavius and Antony crushed the republican party at Philippi. Antony then went to Asia, where he became a captive to the charms of Cleopatra, but for political reasons he married Octavia, the sister of Octavius. After the renewal of the Triumvirate in 37 B. C. he surrendered himself entirely to the allurements of Cleopatra. At Actium, in 31 B. C., he was finally crushed by Octavius, and accompanied by Cleopatra, he fled to Alexandria, where, in the following year, 30 B. C., he put an end to his life. Previous to the period of his mad infatuation for Cleopatra he was a sagacious and skillful leader, fearless in danger and cheerful under the utmost privations. Among his soldiers he distributed presents in land and money with a prodigal lavishness, which made him their idol. His few redeeming virtues, however, were far outweighed by his degrading vices, which had their culmination in the inhuman persecution and death of Cicero. He successively deserted his two wives, Fulvia and Octavia, and, according to Plutarch, was "to the most part of men cruel and extreme."

Contrast Between Antony and Brutus

Brutus, the Stoic, is honorable and unselfish, self-controlled, indifferent to amusement and pleasure, acting always upon principle, ready to give his life for his country; Antony, the lover of pleasure, is a man of loose morals and a gamester, artful and cruel, incapable of self-control, but showing occasional glimpses of greatness. Brutus is no politician, yet his strong character controls that of the unprincipled Cassius; Antony, an adept in all the arts of politics, finds himself obliged to submit silently to the stronger will of Octavius. Antony must always have some one upon whom to depend; Brutus causes others to depend upon him when they ought to depend upon themselves.

"How low does this man (Antony) sink when, contrasted

with Brutus' unselfishness, patriotism, mild forbearance, and saving of blood, we see the triumvir subsequently indifferent to the fate of his political enemies, altering to the prejudice of the people that will of Cæsar with which he had roused them to revolt, using Lepidus as a beast of burden, and himself silently submitting to the young Octavius! And yet we must confess that even this wretch, on the score of humanity, recommends himself to us beside the corpse of Cæsar more than even the noble Brutus.''—*Gervinus.**

Octavius in Shakespeare

Octavius is the dark and crafty politician, who steps in at the opportune moment to reap where he did not sow. A great reserve of power is hidden behind the calm exterior of the beardless schoolboy. He says little during the conference of the triumvirs as they arrange the details of the proscription, but what he does say is to the point, and he imposes his will upon his older and more experienced associates.

> *Oct.* Your brother too must die; consent you, Lepidus?
> *Lep.* I do consent—
> *Oct.* Jot him down, Antony.—IV. i. 2.

Plutarch says ''he never spake unto the senate nor people, nor to his soldiers, but he had first written and premeditated that he would say unto them,'' and it is this aspect of his character that Shakespeare presents in the play. He grows impatient as he listens to the abusive language and recriminations of the other generals on the plains of Philippi, and cuts them short with,

> Come, Antony, away!
> Defiance, traitors, hurl we in your teeth:
> If you dare fight to-day, come to the field;
> If not, when you have stomachs.—V. i. 63.

* See note, p. 25.

He is cool and calculating, and takes the lead in every situation in which he is called upon to act. Although young and inexperienced in wars, by comparison with Antony, he, nevertheless, takes the post of honor.

> *Ant.* Octavius, lead your battle softly on
> Upon the left hand of the even field.
> *Oct.* Upon the right hand I; keep thou the left.
> *Ant.* Why do you cross me in this exigent?
> *Oct.* I do not cross you; but I will do so.—V. i. 16.

And afterwards, although his forces have been overthrown by Brutus, he assumes the position of sole commander.

> So call the field to rest; and let's away,
> To part the glories of this happy day.—V. v. 80.

Octavius in History (63 B. C.—A. D. 14)

An account of the life of Octavius—or, to give him his full title, Caius Julius Cæsar Octavianus Augustus, the first Roman Emperor—would embrace the history of the Roman Empire during sixty of its most eventful years. It will suffice to quote the following passage from Schmidt,* in which he sums up the character of the first emperor: "Previously to his victory at Actium, he had been cruel, faithless to his friends, selfish, and in many instances cowardly: after that event his fears compelled him to seek the affection and confidence of the people, and, supported by his friends, he learned to appear good, even when he was differently inclined. But, admitting that none of his good actions sprang from a noble soul, and that his whole life was a series of hypocrisies, still it cannot be denied that the character which he was obliged to assume in order to gain his end was the source of incalculable benefit both to Rome and to the world at large."—It was during his reign that Christ was born.

* Schmidt, Henrich Julian, born at Merienwerder, Prussia, 1818; died, 1886 A German literary historian and journalist.

Contrast Between Octavius and Antony

The young Octavius was cold-blooded, far-seeing, politic; the older man, Antony, possessed a more complex character, and a much more passionate temperament. The cruelty as well as the generosity of Octavius was calculated to secure whatever end he had in view; Antony was more passionately cruel, but much more naturally lavish and generous. With Octavius, hypocrisy became almost second nature, while Antony was only occasionally a dissembler from necessity. Octavius took a practical, Antony, an æsthetic, view of life. Octavius was the more successful man, Antony the more picturesque character.

Lepidus

The weak character of Lepidus is a strong contrast to the more powerful natures of the two other triumvirs. He appears as an active character in one scene only, IV. i., where he goes to Cæsar's house to "fetch the will hither." He is stigmatized by Antony as "a slight unmeritable man, meet to be sent on errands," "a barren-spirited fellow," who "must be taught, and train'd, and bid go forth,"

> one that feeds
> On objects, arts, and imitations,
> Which, out of use and staled by other men,
> Begin his fashion.—IV. i. 36.

"Do not talk of him," says the elder triumvir, "but as a property." He reappears in *Antony and Cleopatra*, where as a good-natured simpleton, he strives to keep the peace between Octavius and Antony, and continues to be used as a tool by both. Octavius reproaches him with being "too indulgent" to the vices of Antony, and "having made use of him in the wars 'gainst Pompey, presently denied him rivality; would not let him partake in the glory of the action," (*Antony and Cleopatra,*

III. v. 8) and deposes him from the triumvirate, and sends him to live in retirement under strict surveillance until his death.

In history he plays much the same part as he does in the drama. On Cæsar's assassination he espoused the cause of Mark Antony and gave him protection when he fled after his defeat at Mutina, in 43 B. C. In 36 B. C. Octavius summoned him to assist in the war against Sextus Pompey. Lepidus obeyed, but tired of being treated as a subordinate, he resolved to acquire Sicily for himself, and to regain his lost power. He was easily subdued by Octavius, who spared his life, but deprived him of his triumvirship, his army, and his provinces, and banished him to Circeii. He was fond of ease and repose; yet he possessed abilities capable of effecting much more than he did. He died 13 B. C.

Portia

Portia reflects the character of Brutus. Husband and wife possess one mind and one soul. She is his "true and honorable wife," accustomed to share all his thoughts, his pleasures and his griefs. She feels a noble pride in her ancestry and in her husband:

> I grant, I am a woman; but withal
> A woman that Lord Brutus took to wife:
> I grant, I am a woman; but withal
> A woman well-reputed,—Cato's daughter.
> Think you I am no stronger than my sex,
> Being so fathered and so husbanded?—II. i. 292.

Like her father and her husband she has cultivated stoicism and is able to suffer for others.

> I have made strong proof of my constancy,
> Giving myself a voluntary wound . . .
> Can I bear that with patience,
> And not my husband's secrets?—II. i. 299.

But her philosophy and her self-discipline do not enable her to bear the terrible strain put upon her womanly nature. She can suffer for others better than for herself. Her anxiety and love for Brutus can be kept in bounds by no rules of philosophy. In her impatience to learn the issue of the conspiracy her secret almost overpowers her. She breathes a prayer and a regret:

> O constancy, be strong upon my side,
> Set a huge mountain 'tween my heart and tongue!
> I have a man's mind, but a woman's might.
> How hard it is for women to keep counsel!—II. iv. 6.

She is the possessor of her husband's secret, and she has discovered for herself "how weak a thing the heart of woman is." The manner of her death shows how her struggle against nature ends in failure. Suspense and overwrought feeling break her heart, and in a paroxysm of madness she commits suicide. Brutus thus relates to Cassius the cause of her death:

> Impatient of my absence,
> And grief, that young Octavius with Mark Antony
> Have made themselves so strong;—for with her death
> That tidings came: with this she fell distract,
> And, her attendants absent, swallowed fire.—IV. iii. 152.

The virtues of Portia are alluded to in *The Merchant of Venice,* where Bassanio describes his Portia as "nothing undervalued to Cato's daughter, Brutus' Portia."

"Portia, as Shakespeare has truly felt and represented the character, is but a softened reflection of that of her husband, Brutus: in him we see an excess of natural sensibility, an almost womanish tenderness of heart, repressed by the tenets of his austere philosophy; a stoic by profession, and in reality the reverse—acting against his nature by the strong force of principle and will. In Portia there is the same profound and passionate feeling, and all her sex's softness and timidity held in check by that self-discipline, that stately dignity, which she

thought became a woman 'so fathered, and so husbanded.' The fact of her inflicting on herself a voluntary wound to try her own fortitude is perhaps the strongest proof of this disposition." —*Mrs. Jameson.**

Calpurnia

Calpurnia is a woman, different in almost every respect from Portia, and Shakespeare presents her as a contrast to the patriot's wife. She is to Cæsar a wife, "but as it were in sort or limitation," to comfort him at times, and to dwell "but in the suburbs of his good pleasure." She loves him, it is true, and he does sometimes "humour" her; but in the marriage of Cæsar and Calpurnia there is not, as in the case of Brutus and Portia, a real sympathy, wedding heart to heart and mind to mind. She does not, like Portia, share her husband's ambitions, plans, and secrets. He does not impart to her his fears, and her influence over him is easily overborne by the conspirator Decius.

Cicero

Cicero acts an unimportant part in the drama, and, apparently he is introduced to afford a contrast to Casca. He is presented as a scholar who speaks Greek and is unintelligible to the crowd. Superstition has no place in his mind, and he is unmoved by the strange occurrences on the night of the storm. He does not believe with Casca that "they are portentous things." To do so, he implies, would be to construe things "clean from the purpose of the things themselves."

He is represented as a man much respected in Rome. Cæsar sends him word that he is going to the Capitol,—I. iii. 37; and the conspirators are anxious that he should join them. Brutus, however, will not suffer him to be included in their number, and

* Née Anna Brownell Murphy, born in Dublin, 1794; died in England in 1860. An extensive writer on art and literature.

gives a reason, true to the character of Cicero, but not to be found in Plutarch:

> For he will never follow anything
> That other men begin.—II. i. 151.

He died a victim of the proscription.

Cicero in History

Cicero is represented in Plutarch as being "the first man that, mistrusting his (Cæsar's) manner of dealing in the commonwealth, found out his craft and malice;" but, although aware of the danger to be apprehended from Cæsar's ambition, he was too cautious and too much in fear of the people to seize "the opportunity that offered him against Cæsar." Like Brutus, Cicero bore arms against Cæsar at Pharsalia, and, like Brutus, he was pardoned after the battle. As to the reason why Cicero was not included among the number of the conspirators, Plutarch writes as follows: "For this cause they durst not acquaint Cicero with their conspiracy, although he was a man whom they loved dearly, and trusted best; for they were afraid that he, being a coward by nature, and age also having increased his fear, he would quite turn and alter all their purpose, and quench the heat of their enterprise (the which specially required hot and earnest execution), seeking by persuasion to bring all things to such safety as there should be no peril." After the murder of Cæsar, Octavius joined himself to Cicero, who, "being at that time the chiefest man of authority and estimation in the city, stirred up all men against Antonius." Consequently, it was to satisfy Antony's desire of vengeance that Cicero suffered death in the proscription by the triumvirs. With regard to his death, we read that Brutus "was more ashamed of the cause for the which Cicero was slain than he was otherwise sorry for his death."

Casca

Casca appears first in Cæsar's procession as a flatterer and a courtier, calling for silence whenever the dictator speaks, and hanging on his words. He next appears in a character not his own, assuming blunt honesty, feigning stupidity and contempt for the proceedings in which he had just been taking a prominent part. Cassius tells us that he is not really dull, but quick "in execution of any bold or noble enterprise,"

> However he puts on this tardy form.
> This rudeness is a sauce to his good wit,
> Which gives men stomach to digest his words
> With better appetite.—I. ii. 309.

He is superstitious, and cannot understand Cicero's indifference to the terrors of the stormy night, which he thus explains:

> Either there is a civil strife in heaven,
> Or else the world, too saucy with the gods,
> Incenses them to send destruction.—I. iii. 11.

He could not hold with men of intellect or science who should say, "These are their reasons; they are natural." Cassius, with his usual ability and foresight, seizes upon the moment when Casca is stirred to the very depths of his being by "the strange impatience of the heavens." He works upon his superstition, and includes him in the conspiracy, knowing that he can trust him as a dependent to follow faithfully the lead of others more powerful than himself. "Hold, my hand," says Casca:

> Be factious for redress of all these griefs,
> And I will set this foot of mine as far
> As who goes farthest.—I. iii. 118.

He depends now upon Brutus and Cassius as he had formerly depended upon Cæsar, and, being at the same time physically courageous and most bitterly envious, he is rewarded with the responsible part of being the first to strike at Cæsar.

Casca in History

Casca was a tribune of the plebs in 44 B. C., fought in the battle of Philippi in 42, and died shortly after. He was not the uneducated man that Shakespeare represents him; for Plutarch relates that, at the murder of Cæsar, when the victim "cried out in Latin, 'O traitor Casca, what do'st thou?' Casca, on the other side, cried in Greek, and called his brother to help him."

Publius

Publius is included among the dramatis personæ as a senator. He is an old man, and at the assassination of Cæsar is "quite confounded with this mutiny." Beyond this he plays no part in the drama. The name does not appear in Plutarch.

Popilius Lena

Popilius Lena, another senator, was a friend to Cæsar. He unwittingly gave the conspirators reason to fear that their plot was discovered, III. i. 13. The incident is taken almost literally from Plutarch.

Trebonius

Trebonius is one of the conspirators. In Plutarch he plays the part which Shakespeare has assigned him. "Trebonius, on the other side, drew Antonius aside, as he came into the house where the senate sat, and held him with a long talk without." Artemidorus would have warned Cæsar to "trust not Trebonius."

In history he played rather a prominent part in the last days of the republic. He was one of Cæsar's legates in Gaul, became successively prætor, proprætor, and consul, and after the death of Cæsar, pro-consul in the province of Asia. In 43 B. C. he was surprised by Dolabella in the town of Smyrna, and slain in his bed.

Ligarius

Ligarius is a friend and admirer of Brutus, who styles him "brave Caius" and "my Caius." He is ill, but possesses a spirit which, in the interest of a friend, can make him forget physical pain:

> I am not sick, if Brutus have in hand
> Any exploit worthy the name of honour.—II. i. 316.

Artemidorus says that Cæsar has wronged Ligarius, and Metellus informs the other conspirators that:

> Caius Ligarius doth bear Cæsar hard,
> Who rated him for speaking well of Pompey.—II. i. 215.

He perished with his two brothers in the proscription of 43 B. C.

Decius Brutus

Decius Brutus, surnamed Albinus, is one of the most dangerous and most ungrateful of the conspirators. According to Plutarch, Cæsar put such confidence in him "that in his last will and testament he had appointed him to be his next heir." By his adroit flattery he prevails upon Cæsar to attend the senate, when Calpurnia's persuasions and his own fears would have kept him away.

History tells us that after the death of Cæsar Decius went to his province, Cisalpine Gaul, which he refused to surrender to Antony, who had obtained it from the people. In 43 B. C. he was betrayed by Camillus, a Gaulish chief, and was put to death by Antony.

Metellus Cimber

Metellus Cimber's attitude toward Cæsar is like that of Decius Brutus—humble and flattering.

In history his true name is Lucius Tillius Cimber; but

Shakespeare is following Plutarch when he calls him Metellus. After the assassination he went to his province of Bithynia and raised a fleet, with which he rendered service to Cassius and Brutus.

Cinna

Cinna is one of the earliest of the conspirators to join with Cassius in his plot against Cæsar's life. He is so hated by the people that in their frenzy they slay Cinna, the poet, mistaking him for the conspirator.

Flavius and Marullus

Flavius and Marullus are tribunes who oppose Cæsar after his victory at Munda over the sons of Pompey. They possess considerable influence with the citizens, whom they compel to "vanish tongue-tied in their guiltiness." They were deprived by Cæsar of their tribuneships, or, as Casca has it, "for pulling scarfs off Cæsar's images, are put to silence."

Artemidorus

Artemidorus of Cnidus, a teacher of rhetoric, endeavors vainly to warn Cæsar against his impending danger. Plutarch says he was "a doctor of rhetoric in the Greek tongue, who, by means of his profession, was very familiar with certain of Brutus' confederates, and therefore knew the most part of all their practices against Cæsar."

Cinna, the Poet

Cinna, the poet, who was slain for his namesake, Cornelius Cinna, enjoyed considerable renown during his lifetime. He was a tribune of the plebs, and a friend of Catullus. His principal work was an epic poem entitled "Smyrna."

Lucilius

Lucilius was a friend of Brutus, whom he strove to shield by impersonating him at the battle of Philippi. Antony says of him: "I had rather have such men my friends than enemies," and after the battle takes him into his service. He remained with Antony, "and was very faithful and friendly unto him till his death."

Titinius

Titinius was "one of Cassius' chiefest friends," who fought with him at the battle of Philippi. He was greatly attached to his master, and slew himself over his body. He is included in the eulogium of Brutus:

> Are yet two Romans living such as these?

Messala

Messala was a friend of Brutus and Cassius. At Philippi he "had charge of one of the warlikest legions they had." After the battle he took refuge in the island of Thasos. Finally he became Octavius' friend, "fought valiantly, and with great affection" for him at Actium. In addition to being a soldier, he was a patron of learning and the arts, a historian, a poet, a grammarian and an orator.

Young Cato

Young Cato was the son of the famous Stoic of the same name. (See note, Act V. iv. 4.) He died at the battle of Philippi, bravely proclaiming:

> I am the son of Marcus Cato, ho!
> A foe to tyrants, and my country's friend.—V. iv. 4.

Volumnius

Volumnius was "a grave and wise philosopher, who had been with Brutus from the beginning of this war." They had been

at school together, and Brutus speaks of "our love of old." He refuses to help Brutus commit suicide on the ground that "that's not an office for a friend."

Lucius

"And what a dear little fellow Lucius is!—so gentle, so dutiful, so loving, so thoughtful and careful for his master; and yet himself no more conscious of his virtue than a flower of its fragrance."—*Hudson.**

The Citizens

The citizens and commoners are represented by Shakespeare as a somewhat mean-spirited crowd, easily swayed this way and that. They are fickle and irrational, possessing little of that spirit of freedom that characterized their ancestors. Childish in their love of shows and spectacles, their sympathies are readily moved, and they are formidable only when their deepest passions are aroused.

"Yet their feelings are in the main right, and even their judgment in the long run is better than that of the pampered Roman aristocracy, inasmuch as it proceeds more from the instincts of manhood. Shakespeare evidently loved to play with the natural, unsophisticated, though somewhat childish heart of the people; but his playing is always genial and human-hearted, with a certain angelic humor in it that seldom fails to warm us towards the subject."—*Hudson.**

XV. HISTORICAL INTRODUCTION IN CONNECTION WITH ROMAN HISTORY

Julius Cæsar was born in 100 B. C., of an old Roman family, the Julia Gens.

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* See note p. 26.

The origin of the name Cæsar is doubtful. According to some it is a name which was applied to a certain member of the Julian tribe, who was remarkable on account of the abnormal growth of hair with which he was afflicted. (Sanscrit, kesa, hair; Lat., cæsaries.) But it has come to mean in various languages the holder of despotic power.

Sulla, the champion of the Optimates, or well-to-do classes, died in 78 B. C., and Cæsar, who had been learning the art of war in the East, returned to Rome to take part in political and civil affairs. His progress in the attainment of honors and power was rapid. In 68 B. C. he became Quæstor at the early age of thirty-two.

In 65 B. C. he was elected Ædile, in which office he gained the applause of the people by the magnificence of his shows and entertainments. In 63 B. C. he became Pontifex Maximus. In 62 B. C. he obtained the Prætorship.

The power of Pompey, "whom alone of all their champions the Romans had distinguished by the appellation of the Great," was now at its zenith. His "rapid conquests in Asia could only be paralleled by those of the Macedonian Alexander."* "The conqueror of nations, the founder of nine and thirty cities, what opposition could be made to any claims he might choose to advance?"† In 61 B. C. Pompey returned from the East, and of the pageant by which his return was celebrated, we read: "Never had the Sacred Way seen such a triumph as that which Pompeius celebrated on September 28th and 29th of the year 61 B. C. Clad in a robe which once belonged to Alexander the Great, he led three hundred and twenty-four captive princes, princesses, and captains to the Temple of Capitoline Jupiter."

In 60 B. C. Cæsar returned from Spain with a princely fortune and formed with Pompey and Crassus the First Trium-

* Merivale, *History of the Romans Under the Empire.* (Merivale, Charles, born, 1808; died, 1893. An English divine, lecturer, and Roman historian.)

† Horton, *A History of the Romans.* (Horton, Robert Forman, born at London, 1855. An English clergyman and author.)

virate. The influence and wealth of these three "monarchs" rendered them all-powerful in Rome.

Cæsar was elected Consul in 59 B. C., and became the recognized leader of the popular party at Rome. He forced upon the senate an Agrarian Law, which assigned estates to a large number of citizens and to the Pompeian veterans. Cato, a rigid republican, descended from Cato the Censor, a name long held in veneration for probity and simplicity, opposed the law in vain. The consistent advocate of old republican virtue, whose spirits rose with danger, exerted himself with impetuous energy, and had to be dragged from the rostrum by the orders of Cæsar. Cicero also opposed the act in the senate so far as he dared.

At the end of this year, 59 B. C., Cæsar, as Pro-Consul, acquired the command of Gaul, and held it for ten years. In order to retain his political power in Rome he gave his daughter Julia in marriage to Pompey, and himself took, for his third wife, Calpurnia, the daughter of the Consul-elect, Lucius Calpurnius Piso. Of the famous Gallic Campaign only one incident need here be mentioned.

In 57 B. C. Cæsar with his legions was preparing to encamp upon a hill descending with a gentle slope to the Sambre. The Nervii, a Belgic tribe of German descent, lay concealed in a wood hard by. As soon as they saw the Roman army standing before them, ignorant of their proximity, they rushed from their place of concealment and made an impetuous charge upon the legions. Cæsar was taken by surprise, but proved himself equal to the emergency. He exposed himself personally in combat. "With buckler and broadsword he fought amongst the foremost, and his men were fired with that indescribable personal enthusiasm which afterwards turned them from Romans into Cæsareans."* The imminent defeat was turned into a victory. The senate, unable to stem the torrent of popular acclamation, granted him

* Horton. (See note, p. 59.)

the unprecedented honor of a thanksgiving of fifteen days for his brilliant successes in Gaul.

On June 9th, 53 B. C., Crassus, one of the Triumvirate, was treacherously murdered in Parthia, and Cassius became commander of the Roman forces.

In 52 B. C., Pompey was named sole Consul in Rome, which city at that time was in a state bordering on anarchy. Becoming jealous of Cæsar's growing influence, he gradually attached himself to the senatorial party. Of these two illustrious competitors for power it was said that Pompey could bear no equal, Cæsar, no superior.

In 49 B. C. Cæsar was declared a public enemy by the senate. On January 15th of that year he crossed the Rubicon, a little stream which divided his province, Gaul, from Italy. This was an explicit declaration of war. "At the first blast of his trumpets every obstacle fell before him."* Even before he had time to bring up his legions, the chiefs of the senate had evacuated Rome. Pompey secretly left the capital and abandoned Italy to the conqueror. Cæsar was made Dictator, and held the office till his death. The victory of Ilerda (mod. Lerida) secured Spain in 48 B. C.

This year saw the rout of the Pompeian forces at Pharsalia. Pompey himself fled, and was shortly afterwards murdered at Alexandria.

In 46 B. C., Cæsar was invested with the title of Imperator for life. On hearing of Cæsar's victory at Thapsus, Cato committed suicide—"the gravest philosopher Rome had yet produced." Mommsen's *History of Rome*.†

The victory which Cæsar gained at Munda over Cneius, the son of Pompey, on March 15th, 45 B. C., finally crushed the

* Merivale. (See note, p. 59.)
† Mommsen, Theodor, born at Schleswig, 1817. A celebrated German historian.

Pompeian party. In October he celebrated his fifth and last great triumph.*

The possession of the new office of Imperator gave him all the power of a king, and he began to assume the state and visible symbols of monarchy. He now "very judiciously connected himself with Servius Tullius. . . . From ancient times there stood on the Capitol the statues of those seven kings whom the conventional history of Rome was wont to bring on the stage; Cæsar ordered his own to be erected beside them as the eighth."

He appeared publicly in the purple robe of the traditional kings of Alba, with a crown of laurel upon his head. The image of the monarch appeared on Roman coins. He was regarded in his lifetime as a demigod, and was worshipped as such. He received "sitting on his golden chair, and without rising from it, the solemn procession of the senate. . . . Several, indeed, of his most vehement adherents suggested to him in different ways, and at different times, that he should assume the crown; most strikingly of all, Marcus Antonius, when he as Consul offered the diadem to Cæsar before all the people. But Cæsar rejected these proposals without exception at once."† This happened at the festival of the Lupercalia on February 15th, 44 B. C.

It was at this time that the formidable conspiracy against Cæsar's life began to take definite shape. Cassius was the originator of it, but he was soon joined by Decius Brutus, Publius, Casca, Metellus Cimber, Caius Trebonius, and no fewer than sixty—or according to some, eighty—others. With the exception of Cicero, almost all the survivors of the Optimate party were concerned in it, and, almost without exception, the conspirators were men who had received honors and promotion at the hands of Cæsar. They wisely secured for their project

* Cæsar's other triumphs were given him for his victories: 1. Over the Nervii in Gaul, 57 B. C. 2. Over Ptolemy in Egypt, 48 B. C. 3. Over Pharnaces at Zela in Pontus, 47 B. C. 4. Over Juba at Thapsus in Numidia, 46 B. C. These four triumphs were celebrated on four successive days in June, 46 B. C.

† Merivale. (See note, p. 59.)

the coöperation of Brutus, who traced his descent from a supposed third son of that Brutus who, according to the legend, drove the Tarquin kings from Rome, and with grim patriotism condemned to death two of his own sons for sympathizing with the exiled family.

"As long as Cæsar remained at Rome his fearless demeanor exposed him to the daggers of assassins, for he had dismissed the guard which had at first surrounded him, and he appeared daily in the Forum and the Curia with no other attendance than that of friends and casual visitors."*

The conspirators assembled early, and repaired in a body to the portico of Pompey's theater, adjacent to the hall assigned for the meeting of the senate. Decius Brutus overcame Cæsar's disinclination to attend the meeting of the senate, and he passed for the last time in a litter from his house near the Temple of Vesta, through the Forum to the theatre of Pompey. The conspirators performed their terrible act just as Shakespeare has described it, and "in the evening three slaves came to the deserted Curia and carried that imperial body home to Calpurnia in the litter in which he had come in the morning, the autocrat and lord of the Western World."†

Cæsar was the leader of the popular party, and monarch though he was, in fact if not in name, he was none the less a democrat. This is a fact which should not be lost sight of by the student of history. Among the politicians of the day Cæsar, alone, perhaps, was conscious of the corruptness existing in Rome, and the desire of his life was to avert a military despotism. But "Fate is mightier than genius. Cæsar desired to become the restorer of the civil commonwealth, and became the founder of the military monarchy which he abhorred; he overthrew the régime of aristocrats and bankers in the state only to put a military régime in their place."‡

* Merivale. (See note, p. 59.)
† Horton. (See note, p. 59.)
‡ Mommsen. (See note, p. 61.)

The assassination of Cæsar was a political blunder. The fabric of the republic had long been tottering to its fall, and Cæsar was the one man who could have built upon the old foundation a solid and stable government. His death involved the state in fresh struggles and civil wars for many years, until in the end it fell under the supremacy of Augustus, who established a monarchy far more despotic than that which the so-called "liberators" had attempted to avert.

"His talents for war were, perhaps, the highest the world has ever witnessed; his intellectual powers were almost equally distinguished in the closet, the Forum, and the field: his virtues, the very opposite to those of Cato, have been not less justly celebrated . . . equally capable of commanding men and of courting them, of yielding to events and of moulding them, he maintained his course firmly and fearlessly, without a single false step till he attained the topmost summit of human power."

Marcus Brutus and Cassius fled to their provinces—Macedonia and Syria—and Decius Brutus to Cisalpine Gaul, leaving Antony master of the situation.

Cæsar's grand-nephew and heir, Octavius, being then but eighteen years old, at once sailed from Apollonia to Italy. He arrived at Rome in May, 43 B. C., and assumed the name of Caius Julius Cæsar Octavius.

In June he was at open enmity with Antony. Cicero had become a strong supporter of Octavius and delivered his immortal Philippics against Antony, making at the same time almost superhuman efforts to revive the republican spirit in Rome. At first it seemed as though he would be successful. The armies of Brutus in Macedonia and Cassius in Syria were gaining victories, and Antony was beaten by Octavius in Northern Italy. But these successes were only temporary. "The tie created by the dead Cæsar was stronger than the tie created by dying Rome."*

* Horton. (See note, p. 59.)

In October, Octavius, Lepidus, and Antony held a conference at Bononia, modern Bologna, Italy, on an islet in the river Rhenus (Reno), and agreed to divide the empire amongst themselves. Octavius took Africa, Sicily, Sardinia, and Corsica; Antony, Cisalpine Gaul, the Northern and central parts of Transalpine Gaul; Lepidus, Spain and Southern Gaul.

Their first care was to rid themselves of troublesome opponents. "The associates, thus prepared for the work of slaughter, sate with a list of the noblest citizens before them, and each in turn wrote the name of him whom he destined to perish. Each claimed to be ridded of his personal enemies, and to save his own friends. But when they found their wishes clash, they resorted without compunction to mutual concessions."* Octavius surrendered Cicero to Antony's hatred; Antony in return surrendered his uncle, Lucius Cæsar; and Lepidus abandoned to the malice of his colleagues his own brother, Paulus Æmilius. The list of the proscribed gradually swelled to three hundred senators and two thousand knights.

Cicero's name is said to have stood first on the bloody list. He was assassinated on December 7, 43 B. C.

"The acts of horror and inhuman cruelty perpetrated at that time by the brutal murderers, who were actuated by revenge, avarice, and malice, surpass even the horrors committed in France during the Revolution in the days of Robespierre, Danton and Marat."†

Brutus and Cassius were in Asia engaged in the plunder of Rhodes and Xanthus when Antony pushed his forces through Macedonia into Thrace. On their arrival at Philippi they found the passes barred against them. They occupied two hills facing the city of Philippi to the southeast, their left flank resting on the sea. Brutus was on the right and Cassius on the left, their

* Merivale. (See note, p. 59.)
† Schmidt's *History of Rome.* (See note, p. 47.) For Robespierre, Danton, and Marat see *History of French Revolution.*)

double camp being connected by a long line of rampart. Their fleet, which should have been at hand, was in the Western seas. The armies engaged on either side exceeded in numbers those engaged in any previous battle—the Republican army numbering 120,000 legionaries, that of the triumvirs, 80,000. To maintain such a force in the field, Brutus and Cassius had been obliged to exhaust the supplies of the different places through which they passed. Cassius wished to retreat upon Asia, Brutus insisted on giving battle.

The first engagement took place very much as Shakespeare has described it, except that Octavius was not present, being kept away by illness, or, as some say, by cowardice. Brutus was victorious over the army of Octavius; he stormed the enemy's camp and cut three legions to pieces. Cassius was beaten by Antony, and, thinking the battle lost and the cause desperate, committed suicide. The first battle was followed by an interval of twenty days, during which the Republican legions, demoralized by the death of Cassius and disorganized by the slackness of Brutus' discipline, gave themselves up to plunder or deserted to the enemy.

Finally, Brutus was forced to renew the battle. This engagement took place on the same ground as did the other. For a time the contest was undecisive and stubborn. After hours of mutual slaughter the forces of Brutus were put to flight. With four legions he gained a position of security among the hills behind his camp. When, on the following day, he wished to renew the battle, his soldiers sullenly refused to fight. Brutus saw that no hope was left, and to avoid indignity worse than death he slew himself, after exclaiming, "We must fly, indeed, but it must be with our hands, not with our feet."—*Plutarch.**

The battle of Philippi was the death-blow of the republic. The battle of Actium which was to follow, 31 B. C., was the crisis

* See note, p. 26.

of the personal rivalry of Octavius and Antony. The fate of the Roman world was then decided at once and for ever. From that date Cæsar reigned supreme in the person of Octavius Julius Cæsar Augustus.

XVI. ROMAN TITLES

Imperator. The title "imperator" belonged, in the republican period, to the victorious general. Cæsar was the first to retain the title after the termination of his generalship.

Pontifex. The College of Pontifices or priests dated from the time of the kings. At the head of the College was the "Pontifex Maximus," who held the supreme authority in things sacred. Cæsar, as Pontifex Maximus, instituted a new order of "Luperci" called "Juliani," of which he made Antony chief priest.

Augur. The gods of the Romans had their own way of speaking, which was intelligible to the initiated only. The College of Augurs, sixteen in Cæsar's time, was a kind of priesthood especially skilled in interpreting the language of the gods from the flight of birds, from the inspection of the entrails of slaughtered beasts, and by other mysterious methods.

Prætor. The prætors were judicial magistrates for civil or private suits. They were elected annually. Cæsar raised the number from eight to sixteen, and the nomination of half of them was in the hands of the imperator in the same way as was the nomination of half the quæstors. Brutus, in 44 B. C., was one of the prætors nominated by Cæsar.

Tribune. The tribunes were plebeian magistrates, elected annually by the plebeian assembly. They possessed the right of veto on a magisterial edict, and their "plebiscita" or laws were binding on all citizens. Among their prerogatives was that of calling the other magistrates to order. Flavius and Marullus were tribunes.

XVII. ABSTRACT OF THE PLAY

Act I, Scene i. The curtain rises upon a busy scene of popular enthusiasm. Roman tradesmen and mechanics are making holiday, and thronging the streets of Rome to see Cæsar, and rejoice in his triumph over the sons of his old rival, Pompey. The tribunes, Flavius and Marullus, are indignant that Cæsar should triumph over men who were Romans like themselves, and they drive the Commoners from the streets. Taking advantage of the display of popular enthusiasm, Mark Antony three times offers Cæsar a kingly crown, which he each time refuses. In the meantime Cassius is busy assembling the conspirators to perfect their plans for the assassination.

Act I, Scene ii. Cæsar first appears at the head of the procession celebrating the festival of the Lupercalia. (See note I. i. 77, page 164.) A soothsayer bids him "beware the ides of March." As the procession passes along, Brutus and Cassius remain behind, and Cassius with great skill poisons the mind of Brutus against the dictator. When Cæsar with his train passes again, Casca remains to relate to Brutus and Cassius how Antony had thrice offered a crown to Cæsar, which he had reluctantly refused. Cassius, alone, congratulates himself on the result of his interview with Brutus.

Act I, Scene iii. On a night made terrible by thunder and lightning, Casca meets Cicero in the street, and relates the strange sights he has seen. As Cicero hastens away to seek shelter, Cassius appears, and, working upon the already agitated mind of the superstitious Casca, easily induces him to join in the conspiracy against Cæsar. Cinna enters, and the three conspirators take measures to win over Brutus to their party.

Act II, Scene i. Brutus, alone in his orchard, laments over Cæsar's ambition and monarchial tendencies. He decides that Cæsar must be killed that Rome may be saved from the

tyranny of a king. The conspirators enter, and are introduced to Brutus. Cassius finally prevails on Brutus to join them, and the details of the plot are discussed. Brutus will not allow Antony to be killed. On the departure of the other conspirators, Portia, Brutus' wife, enters, and, questioning Brutus as to his recent strange behavior, urges upon him her right to share his secrets and his anxieties. Brutus admits Ligarius into the number of the conspirators.

Act II, Scene ii. In the early morning of the ides of March, Cæsar is persuaded by his wife, Calpurnia, and by the warnings of his augurers, not to attend the senate on that day. Decius Brutus, however, enters, and by means of artful flattery, induces Cæsar to disregard the entreaties and the fears of his wife. The other conspirators and Antony come to escort Cæsar to the senate-house.

Act II, Scene iii. Artemidorus reads a paper warning Cæsar of his fate. This he hopes to present to the dictator as he passes him in the street.

Act II, Scene iv. Portia, to whom Brutus has imparted his secret, finds the burden of anxiety and suspense so difficult to bear that she almost faints in her effort to suppress her natural feelings.

Act III, Scene i. Cæsar, disregarding all warnings, enters the senate-house, the conspirators and others following. Metellus Cimber makes humble suit to Cæsar for the recall of his brother from banishment. The other conspirators also intercede for him. Cæsar arrogantly refuses to hear them. The conspirators then assassinate Cæsar and proclaim "Peace, freedom, and liberty." Antony, who had fled during the confusion, asks and receives permission to converse with them in safety. On seeing Cæsar's corpse he is filled with the deepest sorrow, which he nobly expresses. After feigning reconciliation with Cæsar's murderers, he obtains permission from Brutus to speak at Cæsar's funeral. On the departure of the others he prophesies civil war

and vengeance on the conspirators. The approach of Octavius Cæsar is announced.

Act III, Scene ii. Brutus, in a well-reasoned speech, tells the citizens why he who loved Cæsar slew him; the citizens wish to crown Brutus in the place of Cæsar. Antony follows, and in an oration by turns persuasive, eloquent, and fiery, stirs up these same citizens to mutiny and rage against the murderers. Octavius enters Rome, and, at the same time, Brutus and Cassius flee from the city.

Act III, Scene iii. The citizens in their fury slay Cinna, the poet, mistaking him for his namesake, Cinna, the conspirator.

Act IV, Scene i. The triumvirs, Antony, Octavius, and Lepidus, draw up a list of those who are to be put to death by their proscription. Lepidus is used as a tool by the other two.

Act IV, Scene ii. The scene changes from Rome to the camp of Brutus and Cassius near Sardis. Brutus and Cassius meet; each complains of wrongs suffered at the hands of the other.

Act IV, Scene iii. Their quarrel becomes intense. Cassius at last offers his life to Brutus, and a reconciliation takes place. They pledge their mutual love in wine, and Brutus tells Cassius of Portia's death. Together with Titinius and Messala, they discuss their plans for the future, and, against Cassius' better judgment, they decide to give battle at once. After the retirement of the others, Brutus begins to read. Cæsar's ghost appears and tells him that he will see him again at Philippi.

Act V, Scene i. Octavius and Antony, at Philippi, prepare to take the field. A parley between the opposing generals results only in fierce denunciations. Brutus and Cassius converse on the subject of suicide, and determine what to do in the event of defeat. They take a touching leave of each other.

Act V, Scene ii. Brutus gives the word of battle too early.

Act V, Scene iii. Cassius is defeated, and, thinking Titinius captured and all lost, is, by his own request, stabbed by his bond-

man Pindarus. Titinius slays himself over Cassius' body. Brutus pronounces a eulogy over the two Romans.

Act V, Scene iv. Young Cato dies bravely in the front of the battle. Lucilius, declaring himself to be Brutus, yields, and is taken to Antony, who discovers the deception.

Act V, Scene v. Brutus, defeated, appeals unsuccessfully to several of his friends to put an end to his life. At length he induces Strato to hold his sword whilst he himself runs upon it, and dies with the words on his lips: "Cæsar, now be still: I kill'd not thee with half so good a will." Octavius and Antony enter with their army. Antony utters a noble tribute of praise over Brutus' body. Octavius calls the field to rest, and with Antony goes away—

To part the glories of this happy day.

CHRONOLOGY OF THE PLAY

Time of Action

	IN SHAKESPEARE:		IN HISTORY:
	Six Days with Intervals.	Date	*Three Years.*
Day 1	Act. I. Scenes i. and ii.—Cæsar's Triumph and the Lupercalia being placed on the same day.	Oct., 45 B. C.	Cæsar's Triumph for his victory at Munda.
		44	
		Feb. 15th	Festival of the Lupercalia.
	Interval.	Mar. 14th	Interval of 1 month, during which Cæsar prepares for an expedition into Illyricum and Parthia.
Day 2	Act I. Scene ii.—Night time.		
Day 3	Acts II. and III.—Before dawn—3 a. m., II. i. 103-4—Eight o'clock, II. ii. 114—Nine o'clock, II. iv. 23.	Mar. 15th	Assassination of Cæsar.
			Interval of more than 7 months—Brutus is in Macedonia, Cassius in Syria.
		43	
	Interval.	Oct.	A three-day conference of the Triumvirate at Bononia.
Day 4	Act IV. Scene i.		
	Interval.		Interval of about 3 months—The Proscription is proclaimed—Cicero and others put to death.
		42	
Day 5	Act IV. Scenes ii. and iii.—Evening and night.	Jan.	Interval of about 9 months—Antony and Octavius take up their winter quarters at Amphipolis.
	Interval.		
Day 6	Act V. The two engagements at Philippi being described as one.	Oct.	Battle of Philippi—The second engagement, 20 days after the first.

JULIUS CÆSAR.

Dramatis Personæ.

JULIUS CÆSAR.

OCTAVIUS CÆSAR, MARCUS ANTONIUS, M. ÆMILIUS LEPIDUS — *triumvirs after the death of Julius Cæsar*

CICERO, PUBLIUS, POPILIUS LENA — *senators.*

MARCUS BRUTUS, CASSIUS, CASCA, TREBONIUS, LIGARIUS, DECIUS BRUTUS, METELLUS CIMBER, CINNA — *conspirators against Julius Cæsar*

FLAVIUS and MARULLUS, *tribunes.*

ARTEMIDORUS of Cnidus, *a teacher of Rhetoric.*

A Soothsayer.

CINNA, *a poet.* Another Poet.

LUCILIUS, TITINIUS, MESSALA, YOUNG CATO, VOLUMNIUS — *friends to Brutus and Cassius.*

VARRO, CLITUS, CLAUDIUS, STRATO, LUCIUS, DARDANIUS — *servants to Brutus.*

PINDARUS, *servant to Cassius.*

CALPURNIA, *wife to Cæsar.*

PORTIA, *wife to Brutus.*

Senators, Citizens, Guards, Attendants, etc.

SCENE: *Rome: the neighbourhood of Sardis: the neighbourhood of Philippi.*

ACT I.

SCENE I. *Rome. A Street.*

Enter FLAVIUS, MARULLUS, *and certain Commoners.*[1]

Flav. Hence! home, you idle creatures, get you home:
Is this a holiday? What! know you not,
Being *mechanical*[2], you ought *not*[3] walk
Upon a *labouring*[4] day without the sign
Of your profession?* Speak, what trade art thou?

[1] *plebeians, citizens*

[2] *mechanics*

[3] *sc. to*

[4] *working*

* *I. e.* your working clothes and your tools. But it was a custom rather of Shakespeare's own time and not any law of the Romans that is referred to here.

First Com. Why, sir, a carpenter.

Mar. Where is thy leather apron, and thy rule? What dost thou with thy best apparel on?—You, sir, what trade are you?

Sec. Com. Truly, sir, in *respect of*[1] a fine workman, I am but, as you would say, a cobbler.*

Mar. But what trade art thou? Answer me *directly*.[2]

Sec. Com. A trade, sir, that, I hope I may use with a safe conscience; which is, indeed, sir, a mender of bad *soles*.[3]

Mar. What trade, thou knave? thou *naughty*[4] knave, what trade?

Sec. Com. Nay, I beseech you, sir, *be not out*[5] with me: yet, if you be *out*[6], sir, I can mend you.

Mar. What meanest thou by that? Mend me, thou saucy fellow!

Sec. Com. Why, sir, cobble* you.

Flav. Thou art a cobbler, art thou?

Sec. Com. Truly, sir, all that I live by is with the awl: I meddle with no trademan's matters, nor women's matters, but with awl.† I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I *re-cover*[7] them. As *proper*[8] men as ever trod upon *neat's-leather*[9] have gone upon my *handiwork*.[10]

Flav. But wherefore art not in thy shop today?
Why dost thou lead these men about the streets?

[1] *comparison with*

[2] *straightforwardly*

[3] *a pun on "souls"*

[4] *worthless*

[5] *do not quarrel*

[6] i. e. *at heels. a play on the word "out."*

[7] *a quibble* = (1) *to cover again and* (2) *to bring back to health*

[8] *fine*

[9] *ox hide*

[10] *workmanship*

* *A cobbler* = a clumsy mender, a botcher. The word is here used with a quibble. Cf.

> *Cobbling* extends a thousand ways,
> Some *cobble* shoes, some *cobble* plays.
> Lloyd's *Cobbler of Tessington.*

† *Awl.* A shoemaker's tool. For the play on the word with "all," cf. the ancient ballad, *The Three Merry Cobblers:*

> We have "*awle*" at our command,
> And still we are on the mending hand.

Sec. Com. Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday to see Cæsar, and to rejoice in his triumph.

Mar. Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climbed up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey *pass*[1] the streets of Rome:
And when you saw *his chariot but*[2] appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,
To hear[3] the *replication*[4] of your sounds
Made in her *concave*[5] shores?
And do you now put on your best attire?
And do you now cull out a holiday?*
And do you now strew flowers in his way
That[6] comes in triumph over Pompey's blood?
Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to *intermit*[7] the plague
That needs must *light*[8] on this ingratitude.

Flav. Go, go, good countrymen, and, for this fault,
Assemble all the poor men of your *sort*;[9]
Draw them to *Tiber*[10] banks, and *weep*[11] your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.†

[*Exeunt Commoners.*

[1] *pass through*
[2] *but his chariot*
[3] *at hearing*
[4] *echo*
[5] *hollow*
[6] *who*
[7] *delay*
[8] *fall*
[9] *station or rank*
[10] *an adjective*
[11] *shed*

* *Cull out a holiday;* choose to-day for a holiday: French *cueillir*—to pick or gather.

† Till your tears so fill the stream at its lowest that it reaches the top of the banks.

See, *whether*[1] their basest *metal*[2] be not moved;
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capitol;
This way will I: disrobe the *images*,[3]
If you do find them deck'd with *ceremonies*.[4]
Mar. May we do so?
You know it is the feast of *Lupercal*.[5]
Flav. It is no matter; let no images
Be hung with Cæsar's *trophies*.[6] I'll *about*,[7]
And drive away the *vulgar*[8] from the streets:
So do you too, where you perceive them thick.
These growing feathers pluck'd from Cæsar's wing
Will make him fly an ordinary *pitch*,[9]*
Who *else*[10] would soar above the view of men,
And keep us all in servile *fearfulness*.[11]
[*Exeunt.*

[1] *a monosyllable*
[2] *temper*
[3] i. e. *of Cæsar*
[4] *religious ornaments*
[5] *a festival in honor of Pan, celebrated Feb. 15th*
[6] *with diadems on their heads as tokens of Cæsar's victories*
[7] *go here and there*
[8] *the common people*
[9] *flight*
[10] *otherwise*
[11] *terror*

SCENE II. *A Public Place.*

Flourish. *Enter* CÆSAR; ANTONY, *for the course*;† CALPURNIA, PORTIA, DECIUS, CICERO, BRUTUS, CASSIUS, *and* CASCA; *a great crowd following, among them a* Soothsayer.

Cæs. Calpurnia!
Casca. Peace, ho! Cæsar speaks.
[*Music ceases.*
Cæs. Calpurnia!
Cal. Here, my lord.
Cæs. Stand you directly in Antonius' way,
When he doth run his course.† Antonius!
Ant. Cæsar, my lord?
Cæs. Forget not, in your speed, Antonius,
To touch Calpurnia; for our elders say,

* *I. e.* this check will bring him down to his proper level.

† *I. e.* the course of the Luperci round the city wall. "That day there are divers noblemen's sons, young men (and some of them magistrates themselves, that govern then), which run naked through the city, striking in sport them they meet in their way with leather thongs" (made of the skins of goats which had been sacrificed).—North's *Plutarch*, Skeat's Ed., p. 95. (See note, p. 164).

The barren, touched in this holy chase,
Shake off *their sterile curse.*[1]
Ant. I shall remember:
When Cæsar says, "Do this," it is perform'd.
Cæs. Set on;[2] and leave no ceremony out.
[*Music.*
Sooth. Cæsar!
Cæs. Ha! Who calls?
Casca. Bid every noise be still: peace yet again!
Cæs. Who is it in the *press*[3] that calls on me?
I hear a tongue, shriller than all the music,
Cry "Cæsar!" Speak; Cæsar *is turn'd*[4] to hear.
Sooth. Beware the *ides*[5] of March.
Cæs. What man is that?
Bru. A soothsayer bids you beware the ides of March.
Cæs. Set him before me; let me see his face.
Cas. Fellow, come from the throng; look upon Cæsar.
Cæs. What say'st thou to me now? Speak once again.
Sooth. Beware the ides of March.
Cæs. He is a dreamer; let us leave him: pass.
[*Sennet.*[6]
[*Exeunt all but* BRUTUS *and* CASSIUS.
Cas. Will you go see the order of the course?
Bru. Not I.
Cas. I pray you, do.
Bru. I am not *gamesome:*[7] I do lack some part
Of that *quick spirit*[8] that is in Antony.
Let me not hinder, Cassius, your desires;
I'll leave you.
Cas. Brutus, I do observe you now of late:
I have not from your eyes that gentleness
And *show*[9] of love, *as*[10] I was wont to have:
You bear too stubborn and too strange a hand
Over your friend that loves you.*

[1] *the curse of barrenness*
[2] *proceed*
[3] *throng*
[4] *turns*
[5] *the 15th*
[6] *a sounding of trumpets*
[7] *fond of sports*
[8] *liveliness*
[9] *demonstration*
[10] *which*

* You treat your old friend too roughly, as though he were a mere stranger, as a horseman curbs a strange horse.

Bru. Cassius,
Be not deceiv'd: if I have veil'd my look
I turn the trouble of my countenance
Merely[1] upon myself.* *Vexéd*[2] I am
Of late, with *passions of some difference*,[3]
Conceptions[4] *only proper to myself*,[5]
Which *give some soil*,[6] perhaps, *to*[6] my *behaviours*;[7]
But let not therefore my good friends be grieved,—
Among which number, Cassius, be you one—
Nor cónstrue any further my neglect,
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.
Cas. Then, Brutus, I have much mistook your *passion*;[8]
By means whereof,[9] this breast of mine hath buried
Thoughts of great value, worthy *cogitations*.[10]
Tell me, good Brutus, can you see your face?
Bru. No, Cassius; for the eye sees not itself,
But by reflection, *by*[11] some other things.
Cas. *'Tis just:*[12]
And it is very much *lamented*,[13] Brutus,
That you have no such mirrors as will *turn*[14]
Your hidden worthiness into your eye,
That you might see your *shadow*.[15] I have heard,
Where[16] many *of the best*[17] respect in Rome,—
Except immortal Cæsar,—speaking of Brutus
And groaning underneath this age's yoke,
Have wish'd that noble Brutus *had his eyes*.[18]
Bru. Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me?
Cas. Therefore, good Brutus, be prepared to hear:

[1] *entirely*
[2] *a dissyllable*
[3] *conflicting feelings*
[4] *thoughts*
[5] *that concern myself alone*
[6] *mar somewhat*
[7] *outward conduct*
[8] *real feelings*
[9] *and on that account*
[10] *reflections*
[11] *by the aid of*
[12] *that's so*
[13] *to be lamented*
[14] *reflect*
[15] *reflection*
[16] *how that*
[17] *held in the highest*
[18] *could see himself aright*

* If I have worn a clouded brow, my looks are but the index to my own troubled heart.

And, since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly discover to yourself
That *of*[1] yourself which you yet know not of.
And be not *jealous on*[2] me, gentle Brutus:
Were I a common *laugher*,[3] or *did use*[4]
To *stale*[5] with ordinary oaths my love
To every *new protester*;[6] if you know
That I do fawn on men, and hug them hard,
And after *scandal*[7] them; or if you know
That I *profess myself*,[8] in banqueting,
To all the *rout*,[9] then *hold*[10] me dangerous.
[*Flourish and shout.*
Bru. What means this shouting? I do fear, the people
Choose Cæsar for their king.
Cas. Ay, do you fear it?
Then must I think you would not have it so?
Bru. I would not, Cassius; yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught *toward the general good*,[11]
Set honour *in*[12] one eye, and death i' the other,
And I will look on both *indifferently*;[13]
For, *let the gods so speed me*,[14] as I love
The name of honour more than I fear death.
Cas. I know that virtue to be in you, Brutus,
As well as I do know your outward *favour*.[15]
Well, honour is the subject of my story.
I cannot tell what you and other men
Think of this life; but for my single self,
I *had as lief*[16] not be, as live to be
In awe of such a thing as I myself.
I was born free as Cæsar; so were you:
We both have fed as well; and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber *chafing with her shores*,[17]
Cæsar said to me, "Darest thou, Cassius, now

[1] *about*
[2] *suspicious about*
[3] *jester*
[4] *were I wont*
[5] *make cheap*
[6] *new person who protested his love for me*
[7] *abuse*
[8] *make professions of affection*
[9] *noisy company, mob*
[10] *consider. Cf. Latin* teneo *and* habeo
[11] *that makes for the common welfare*
[12] *full in the view of*
[13] *impartially*
[14] *so help me heaven*
[15] *appearance*
[16] *would as willingly (pronounced "lieve" to bring out the play on "live")*
[17] *angrily buffeting her banks*

Leap in with me into this angry flood,
And swim to yonder point?" *Upon the word,*[1]
Accoutred[2] as I was, I *plungéd*[3] in,
And bade him follow; so, indeed, he did.
The torrent roar'd; and we did buffet it
With *lusty*[4] sinews, throwing it aside,
And stemming it, with *hearts of controversy:*[5]
But ere we could *arrive*[6] the point proposed,
Cæsar cried, "Help me, Cassius, or I sink!"
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar: and this man
Is now become a god; and Cassius is
A wretched creature, and must *bend his body,*[7]
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And, when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake:
His coward lips *did from their colour fly,*[8]
And, that same eye whose *bend*[9] doth awe the world
Did lose *his*[10] lustre: I did hear him groan:
Ay, and that tongue of his, that bade the Romans
Mark[11] him and write his speeches in their books,
Alas, it cried, "Give me some drink, Titinius,"
As a sick girl. Ye gods! it doth amaze me,
A man of such feeble a *temper*[12] should
So *get the start of*[13] the majestic world
And bear the *palm*[14] alone.

[*Flourish and shout.*

Bru. Another general shout!
I do believe that these applauses are
For some new honours that are heap'd on Cæsar.

Cas. Why, man, he doth bestride the narrow world

[1] *so, instantly*
[2] *clad*
[3] *a dissyllable*
[4] *stout*
[5] *courage eager for the fray*
[6] sc. *at*
[7] *make a reverence*
[8] *went pale*
[9] *look*
[10] *its*
[11] *look up to, observe*
[12] *temperament*
[13] *outpace*
[14] *prize*

Like a Colossus; and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in *our stars*,[1]
But in ourselves, that we are *underlings*,[2]
Brutus, and Cæsar: what *should be*[3] in that "Cæsar"?
Why should that name be *sounded*[4] more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; *conjure with 'em*,[5]
Brutus will start a spirit as soon as Cæsar.
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? *Age*,[6] thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age since *the great flood*,[7]
But it was *famed*[8] with more than with one man?
When could they say, till now, that talk'd of Rome,
That her wide walls encompass'd but one man?
Now is it Rome indeed, and *room*[9] enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once that would have *brook'd*[10]
Th' *eternal*[11] devil to *keep his state*[12] in Rome
As easily as a king.
Bru. That you do love me, I am nothing jealous;[14]
What you would work me to, I have some *aim*:[15]
How I have thought of this and of these times,
I shall recount hereafter; for this *present*[16]
I would not, *so*[17] with love I might entreat you,

[1] *the stars under which we were born*
[2] *serfs*
[3] *can there be*
[4] *uttered*
[5] *use them for invocations*
[6] *our generation*
[7] *see page 165*
[8] *made famous by*
[9] *a play on the word Rome*
[10] *yielded to*
[11] *damned*
[12] *maintain his dignity*
[14] *I in no wise doubt your love for me*
[15] *idea*
[16] SC. *time*
[17] *if*

13—I. e. he would as soon have the *devil* for *ruler* as to have a *king*.

Be any further moved. What you have said,
I will consider; what you have to say,
I will with patience hear, and find a time
Both meet to hear, and answer, such high things.
Till then, my noble friend, *chew*[1] upon this:
Brutus had rather be a villager,
Than to repute[2] himself a son of Rome
Under these hard conditions *as*[3] this time
Is like to lay upon us.
Cas. I am glad that my weak words
Have struck but thus much *show*[4] of fire from Brutus.
Bru. The games are done, and Cæsar is returning.
Cas. As they pass by, pluck Casca by the sleeve;
And he will, after his sour fashion, tell you
What hath *proceeded*[5] *worthy*[6] note to-day.

Re-enter Cæsar *and his Train.*

Bru. I will do so.—But, look you, Cassius,
The angry spot doth glow on Cæsar's brow,
And all the rest look like a chidden train:
Calpurnia's cheek is pale; and Cicero
Looks with such *ferret*[7] and such fiery eyes
As we have seen him in the Capitol,
Being[8] cross'd in conference by some senators.
Cas. Casca will tell us what the matter is.
Cæs. Antonius!
Ant. Cæsar?
Cæs. Let me have men about me that are fat;
Sleek-headed men, and such as sleep *o' nights*.[9]
Yond[10] Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.*

[1] *ponder*
[2] *than repute*
[3] *which*
[4] *demonstration*
[5] *happened*
[6] sc. *of*
[7] *the ferret's eyes are red*
[8] *when*
[9] *at night*
[10] *that*

* Cf. North's *Plutarch*, where Cæsar says:—" 'As for those fat men and smooth-combed heads, quoth he, I never reckon of them; but these pale-visaged and carrion lean people, I fear them most;' meaning Brutus and Cassius." P. 97.

Ant. Fear him not, Cæsar, he's not dangerous:
He is a noble Roman and well *given.*[1]
Cæs. 'Would he were fatter!—but I fear him not:
Yet if *my name*[2] were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much;
He is a great observer and he looks
Quite[3] through the deeds of men; he loves no plays,
As thou dost, Antony; he hears no music;*
Seldom[4] he smiles, and smiles in such a *sort,*[5]
As if he mocked himself, and scorned his spirit
That could be moved to smile at anything.
Such men as he *be*[6] never at *heart's ease*[7]
Whiles[8] they behold a greater than themselves;
And therefore are they very dangerous.
I rather tell thee what is to be fear'd
Than what I fear; for always I am Cæsar.
Come on my right hand, *for this ear is deaf,*[9]
And tell me truly what thou think'st of him.
[*Sennet. Exeunt* CÆSAR *and all his Train but* CASCA.
Casca. You pull'd me by the cloak; would you speak with me?
Bru. Ay, Casca; tell us what hath *chanced*[10] to-day,
That Cæsar looks so *sad.*[11]
Casca. Why, you were with him, were you not?
Bru. I should not then ask Casca what hath chanced.
Casca. Why, there was a crown offered him; and, being offered him, he put it by with the back of his hand, thus: and then the people fell a-shouting.

[1] *disposed*
[2] *I, Cæsar*
[3] *right*
[4] *emphatic from its position*
[5] *way*
[6] *are*
[7] *ease of heart*
[8] *whilst*
[9] *Cæsar is mortal after all. This detail is not historical*
[10] *taken place*
[11] *serious*

* Cf. *Merchant of Venice,* V. i. 83–5:—
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils.
Shakespeare evidently thought such men dangerous.

Bru. What was the second noise for?

Casca. Why, for that too.

Cas. They shouted thrice: what was the last cry for?

Casca. Why, for that too.

Bru. Was the crown offered him thrice?

Casca. Ay, *marry*,[1] was't, and he put it by thrice, every time *gentler*,[2] than *other*;[3] and at every putting-by, mine *honest*[4] neighbours shouted.

Cas. Who offered him the crown?

Casca. Why, Antony.

Bru. Tell us *the manner of it*,[5] gentle Casca.

Casca. I can as well be hanged as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown;—yet 'twas not a crown *neither*,[6] 'twas one of these coronets;—and, as I told you, he put it by once: but, for all that, to my thinking, he would *fain*[7] have had it. Then he offered it to him again; then he put it by again; but, to my thinking, he was very loath to *lay*[8] his fingers off it. And then he offered it the third time; he put it the third time by: and *still*[9] as he refused it, the *rabblement*[10] shouted, and clapped their *chapped*[11] hands, and threw up their sweaty night-caps, and uttered such a deal of foul breath, because Cæsar refused the crown, that it had almost choked Cæsar; for he *swounded*,[12] and fell down at it. And for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

Cas. But, soft, I pray you: what! did Cæsar swound?

Casca. He fell down in the *market-place*,[13] and foamed at mouth, and was speechless.

Bru. 'Tis very like: he hath the *falling-sickness*.[14]

Cas. No, Cæsar hath it not; but you, and I,

[1] *by the Virgin Mary*
[2] *in a more reluctant manner*
[3] sc. *the*
[4] *worthy (contemptuous)*
[5] *how it happened*
[6] *either*
[7] *willingly (also used as an adjective)*
[8] *take*
[9] *ever*
[10] *rabble ("ment" is here a contemptuous suffix)*
[11] *another reading is chopt*, i. e., *split with work*
[12] *another reading is "swooned"*
[13] i. e. *the Forum*
[14] *epilepsy*

And honest Casca, we have the falling-sickness.

Casca. I know not what you mean by that; but I am sure, Cæsar fell down. If the *tag-rag people*[1] did not clap him, and hiss him, according as he pleased and displeased them, as they *use*[2] to do the players in the theatre, I am no *true*[3] man.

Bru. What said he when he came unto himself?

Casca. *Marry*,[4] before he fell down, when he perceived the common herd was glad he refused the crown, *he plucked me ope*[5] his doublet, and offered them his throat to cut. *An*[6] I had been a *man of any occupation*,[7] if I would not have taken him at *a*[8] word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, if he had done or said anything amiss, he desired their worships to think it was his infirmity. Three or four wenches, where I stood, cried, "Alas, good soul!" and forgave him with all their hearts; but there's no heed to be taken of them; if Cæsar had stabbed their mothers, they would have done no less.

Bru. And after that, he came, thus *sad*,[9] away?

Casca. Ay.

Cas. Did Cicero say anything?

Casca. Ay, he spoke Greek.*

Cas. To what effect?

Casca. Nay, *an*[6] I tell you that, I'll ne'er look you i' the face again; but those that understood him smiled at one another, and shook their heads; but for mine own part, *it was Greek to me*.[10]† I could tell you more

[1] *rabble. Cf.* "*tag, rag, and bobtail*" *in the same sense*
[2] *are wont*
[3] *truthful. Cf. our expression* "*a good man and true*"
[4] *Cf.* I. ii. 229
[5] *I saw him pluck open.* "*Me*" *is an instance of the so-called Ethic Dative*
[6] *if*
[7] *a* "*workman*" *—in the two-fold meaning of mechanic and man of action*
[8] *his*
[9] *serious*
[10] *it was gibberish to me. I could make neither head nor tail of it*

* North's *Plutarch*, speaking of Cicero, says: "They commonly called him the Grecian and scholer, which are two words the artificers (and such base mechanicall people at Rome) have ever ready at their tongue's end." (Life of Cicero, p. 861).

† But North's *Plutarch* (p. 119, Skeat's Ed.) says: "Casca on the other side cried in Greek, and called his brother to help him." So Casca must be feigning ignorance of Greek to emphasize the foolery.

news too: Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence.* Fare you well. There was more foolery yet, if I could remember it.

Cas. Will you sup with me to-night, Casca?

Casca. No, I am *promised forth.*[1]

Cas. Will you dine with me to-morrow?

Casca. Ay, if I be alive, and your mind hold, and your *dinner*[2] worth the eating.

Cas. Good: I will expect you.

Casca. Do so. Farewell, both. [*Exit.*

Bru. What a blunt fellow is this grown to be!

He was *quick mettle*[3] when he went to school.

Cas. So is he now, in execution
Of any bold or noble enterprise,
However[4] he puts on this *tardy form.*[5]
This rudeness is a sauce to his good wit,
Which gives men *stomach*[6] to digest his words
With better appetite.

Bru. And so it is.[7] For this time I will leave you:
To-morrow, if you please to speak with me,
I will come home to you; or, if you will,
Come home to me, and I will wait for you.

Cas. I will do so: till then, think of the *world.*[8]

[*Exit* Brutus.

Well, Brutus, thou art noble; yet I see
Thy honourable *metal*[9] may be *wrought*
From that it is disposed:[10] therefore, it is meet
That noble minds keep ever with their likes;
For who so firm that cannot be *seduced?*[11]
Cæsar doth *bear me hard;*[12] but he loves Brutus:
If I were Brutus now, and *he*[13] were Cassius,
He should not *humour*[14] me. I will this night,

[1] *engaged out*

[2] sc. *be*

[3] *full of spirit*

[4] *albeit*
[5] *apparent slowness*
[6] *digestive power, hence willingness*
[7] *just so*

[8] *state of things*

[9] *temperament*
[10] *turned from its present nature*
[11] *led astray*
[12] *bear me ill will Cf.* II. i. 215
[13] *obviously Brutus, though some take it for Cæsar*
[14] *wheedle*

* Cf. North's *Plutarch* (p. 96, Skeat's Ed.): "Cæsar was so offended withal, that he deprived Marullus and Flavius of their tribuneships."

In several *hands*,[1] in at *his*[2] windows throw,
As if they came from several citizens,
Writings, all tending to the great opinion
That Rome holds of his name; wherein obscurely
Cæsar's ambition shall be *glancéd*[3] at:
And after this, let Cæsar seat *him sure*;[4]
For we will shake him, or worse days endure.
Exit.

[1] *handwritings Cf. our "to write a good hand"*
[2] i. e. *Brutus'*
[3] *a dissyllable; hinted at*
[4] *himself firmly*

SCENE III. *The same. A Street.*

Thunder and lightning. Enter, from opposite sides, CASCA, *with his sword drawn, and* CICERO.

Cic. Good even, Casca: *brought you*[5]* Cæsar home?
Why are you breathless? and why stare you so?

Casca. Are you not moved, when all the *sway of earth*[6]
Shakes like a thing *unfirm?*[7] O Cicero!
I have seen tempests, when the scolding winds
Have *rived*[8] the knotty oaks, and I have seen
The ambitious ocean swell, and rage, and foam,
To be exalted with[9] the threatening clouds:
But never till to-night, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,
Or else the world, too *saucy*[10] with the gods,
Incenses them to send destruction.

Cic. Why, saw you anything *more*[11] wonderful?

Casca. A *common*[12] slave—you know him well by sight—
Held up his left hand, which did flame, and burn
Like twenty torches join'd, and yet his hand,

[5] *did you see (as we say)*
[6] *steady-moving earth*
[7] *unsteady*
[8] *split*
[9] *in its attempt to tower up to*
[10] *insolent*
[11] i. e. *even more*
[12] *public*

* The word "bring" now implies conducting to the place where the speaker is; but cf. *Richard II.*, I. iv. 2:—
How far *brought* you high Hereford on his way?

Not *sensible of*[1] fire, remain'd unscorch'd.
Besides,—I ha' not since put up my sword,—
Against the Capitol I met a lion,
Who glared[2] upon me, and went surly by,
Without annoying me: and there were *drawn*[3]
Upon a heap[4] a hundred ghastly women,
Transformèd[5] with their fear, who swore they saw
Men, all in fire, walk up and down the streets.
And yesterday the bird of night* did sit
Even at noon-day upon the *market-place*,[6]
Hooting and shrieking. When these prodigies
Do so *conjointly*[7] meet, let not men say,
"*These are their reasons*,[8]—they are natural;"
For, I believe, they are *portentous things*[9]
Unto the *climate*[10] that they point *upon*.[11]

Cic. Indeed, it is a *strange*[12]-*disposèd*[13] time:
But men may cónstrue things after their fashion,
Clean[14] *from*[15] the purpose of the things themselves.
Comes Cæsar to the Capitol to-morrow?

Casca. He doth; for he did bid Antonius
Send word to you, he would be there to-morrow.

Cic. Good night, then, Casca: this *disturbèd*[16] sky
Is not *to*[17] walk in.

Casca. Farewell, Cicero. [*Exit* CICERO.

Enter CASSIUS.

Cas. Who's there?

Casca. A Roman.

Cas. Casca, by your voice.

Casca. Your ear is good. Cassius, *what*[18] night is this!

Cas. A very pleasing night to honest men.

Casca. Who ever knew the heavens *menace*[19] so?

[1] *sensitive to*

[2] *the lion is regarded almost as a man; therefore "who" is used for "which"*

[3] *assembled*

[4] *all crowded together*

[5] *trisyllable*

[6] *the Forum*

[7] *together*

[8] *their reasons are so and so*

[9] *things of evil omen*

[10] *district*

[11] *at*

[12] *strangely*

[13] *trisyllable*

[14] *quite, altogether. Cf. our colloquial phrases, "It clean escaped my memory," "I clean forgot it"*

[15] *contrary to; Cf.* I. ii. 319

[16] *trisyllable*

[17] *fit to*

[18] *what a*

[19] *threaten*

* *Owl*—A. S. *ule;* Latin *ululare*, to "howl." Its cries were of evil omen to the Romans. Cf. Sandys' translation of *Ovid*, Metam. Bk. X.:—

The funerall *owle* thrice rent
The ayre with ominous shrieks: yet on she went.

Dryden also speaks of "*the fun'ral owl.*"

Cas. Those that have known the earth so full of faults.
For my part, I have walk'd about the streets
Submitting me unto the perilous night,
And, thus *unbracéd*,[1] Casca, as you see,
Have bared my bosom to the *thunder-stone;*[2]
And, when the *cross*[3] blue lightning seem'd to open
The breast of heaven, I did present myself
Even in the *aim*[4] and very flash of it.
Casca. But wherefore did you so much tempt the heavens?
It is the part of men to fear and tremble,
When the most mighty gods, by tokens, send
Such dreadful heralds to astonish us.
Cas. You are dull, Casca; and those sparks of life
That should be in a Roman, you do want
Or else you use not. You look pale, and gaze,
And *put on*[5] fear, and *cast yourself in*[6] wonder,
To see[7] the strange impatience of the heavens:
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts *from*[8] *quality*[9] and *kind;*[10]*
Why old men *fool*[11] and children *calculate,*[12]
Why all these things change, *from their ordinance,*[13]
Their natures and *preforméd*[14] faculties,
To *monstrous quality,*[15] why, you shall find
That heaven hath infused them with these spirits,
To make them instruments of fear and warning
Unto[16] some *monstrous state.*[17]
Now could I, Casca, name to thee a man
Most like this dreadful night,

[1] *a trisyllable: unbuttoned; another anachronism. Cf.* I. ii. 270 *and* II. i. 262
[2] *thunderbolt*
[3] *forked*
[4] *course, direction*
[5] *dress yourself in,* i. e., *feel*
[6] *throw yourself into a state of*
[7] *at seeing*
[8] *contrary to*
[9] *nature*
[10] *their species*
[11] *act like fools*
[12] *prophesy*
[13] *contrary to their ordinary state*
[14] *predestined*
[15] *an unnatural disposition*
[16] *of*
[17] *unnatural state of things*

* There is an easily understood ellipse here which is made plain two lines later. Supply after "kind" something like "present themselves to us."

That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol,
A man no mightier than thyself, or me,
In personal action, yet *prodigious*[1] grown
And fearful, as these strange *eruptions*[2] are.
Casca. 'Tis Cæsar that you mean; is it not, Cassius?
Cas. Let it be who it is:[3] for Romans now
Have *thews*[4] and limbs like to their ancestors;
But, *woe the while!*[5] our fathers' minds are dead,
And we are govern'd *with*[6] our mothers' spirits;
Our yoke and *sufferance*[7] show us womanish.
Casca. Indeed, they say the senators to-morrow
Mean to establish Cæsar as a king:
And he *shall*[8] wear his crown by sea and land,
In every place, save here in Italy.
Cas. I know where I will *wear this dagger*[9] then;
Cassius from bondage will deliver Cassius:
Therein,[10] ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat:
Nor[11] stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can *be retentive to*[12] the strength of spirit;
But life, *being*[13] weary of these worldly bars,
Never lacks power to dismiss itself.
If I know this, *know all the world*[14] besides,
That[15] part of tyranny that I do bear
I can shake off at pleasure. [*Thunder still.*
Casca. So can I:
So every bondman in his own hand bears
The power to *cancel*[16] his captivity.
Cas. And why should Cæsar be a tyrant, then?
Poor man! I know, he would not be a wolf,
But that he sees the Romans are but sheep:
He *were*[17] no lion, were not Romans *hinds.*[18]

[1] *portentous*
[2] *disturbances of nature*
[3] *no need to say who; I won't say who*
[4] *muscles*
[5] *alas for the present age!*
[6] *by*
[7] *patience*
[8] *is to*
[9] *he means he will bury it in his own body; a play on the word "wear"*
[10] *by giving men the power to end their own lives*
[11] *neither*
[12] *restrain*
[13] *when*
[14] *let all the world know*
[15] SC. *that, omitted for euphony's sake*
[16] *free himself from (as a bondsman frees himself by cancelling his bonds)*
[17] *would be*
[18] *female deer*

Those that with haste will make a mighty fire,
Begin it with weak straws: what *trash*[1] is Rome,
What rubbish, and what *offal*,[2] when it serves
For the base *matter*[3] to illuminate
So vile a thing as Cæsar! But, O grief,
Where hast thou led me? I, perhaps, speak this
Before a willing bondman: then I know
My answer must be made;[4] but I am arm'd,
And dangers are to me indifferent.

Casca. You speak to Casca; and to such a man
That[5] is no *fleering*[6] tell-tale. *Hold, my hand:*[7]
Be factious[8] for redress of all these *griefs*,[9]
And I will set this foot of mine as far
As *who*[10] goes farthest.

Cas. There's a bargain made.
Now know you, Casca, I have moved already
Some certain of the noblest-minded Romans
To *undergo*[11] with me an enterprise
Of *honourable-dangerous*[12] consequence;
And I do know, by *this*[13] they stay for me
In Pompey's porch: for now, this fearful night,
There is no *stir*[14] or walking in the streets;
And the *complexion of the element*[15]
In *favour*[16] 's like the work we have in hand,
Most bloody, fiery, and most terrible.

Casca. Stand *close*[17] awhile, for here comes one in haste.

Cas. 'Tis Cinna; I do know him by his *gait:*[18]
He is a friend.

Enter CINNA.

Cinna, where haste you so?

Cin. To find *out you.*[19] Who's that? Metellus Cimber?

Cas. No, it is Casca; one *incorporate*
To[20] our attempts. Am I not *stay'd*[21] for, Cinna?

[1] *worthless stuff*
[2] *refuse*
[3] *material*
[4] *I shall be held answerable, i. e. responsible for my words*
[5] *who (or as)*
[6] *mocking*
[7] *come, here's my hand upon it*
[8] *work actively*
[9] *grievances.*
[10] *the man who*
[11] *undertake*
[12] *honorably dangerous*
[13] *this time*
[14] *either a verb, "stirring," or a noun, "bustle"*
[15] *aspect of the sky*
[16] *appearance. Cf.* I. ii. 91
[17] *either "hidden" or "quiet"*
[18] *walk*
[19] *you out*
[20] *associated with*
[21] *waited*

Cin. I am glad *on*[1] 't. What a fearful night is this!
There 's[2] two or three of us have seen strange sights.
Cas. Am I not *stay'd*[3] for? Tell me.
Cin. Yes, you are.
O Cassius, if you could
But win the noble Brutus to our party—
Cas. Be you *content:*[4] Good Cinna, take this paper,
And look you lay it in the prætor's chair,*
Where *Brutus may but*[5] find it; and throw this
In at his window; set this up with wax
Upon old Brutus'[6]† statue: all this done,
Repair to Pompey's porch, where you shall find us.
Is[7] *Decius*[8] Brutus and Trebonius there?
Cin. All but Metellus Cimber; and he's gone
To seek you at your house. Well, I will *hie*,[9]
And so bestow these papers as you bade me.
Cas. That done, repair to Pompey's theatre.
[*Exit* Cinna.
Come, Casca, you and I will yet, ere day,
See Brutus at his house: *three parts*[10] of him
Is[10] ours already; and the man entire
Upon the next encounter *yields him*[11] ours.
Casca. O, he sits high in all the people's hearts:
And that which would appear offence in us,
His countenance, like richest *alchemy*,[12]
Will change to virtue and to worthiness.
Cas. Him, and his worth, and our great need of him,
You have right well *conceited*.[13] Let us go,
For it is after midnight; and, ere day,
We will awake him, and be sure of him.
[*Exeunt.*

[1] *of*
[2] *are*
[3] *waited*
[4] *easy*
[5] *only Brutus may*
[6] i. e. *his ancestor, Junius*
[7] *are*
[8] *should be "Decimus." In the second edition (1565) of Amyot's translation of Plutarch this correction is made*
[9] *hasten*
[10] *a three-fourth part. The idea is really singular, and therefore we have "is"*
[11] *will yield himself*
[12] *the science of the alchemist, who could transmute base metals into gold*
[13] *judged. Cf.* III. i. 192

* The *sella curulis*, or chair of state, in which the prætor sat when he administered justice.
† See Notes, p. 167.

ACT II.

SCENE I. *Rome.* BRUTUS' *Orchard.*

Enter BRUTUS.

Bru. *What*,[1] Lucius, ho!
I cannot, by the *progress*[2] of the stars,
Give *guess*[3] how near to day. Lucius, I say!
I would it were my fault to sleep so soundly.
When, Lucius, *when?*[4] awake, I say! What,
Lucius!

[1] *an exclamation of impatience*
[2] *course*
[3] *a guess*
[4] *he is more impatient still*

Enter LUCIUS.

Luc. Call'd you, my lord?
Bru. Get me a taper in my study, Lucius:
When it is lighted, *come and call me here.*[5]
Luc. I will, my lord. [*Exit* LUCIUS.
Bru. It must be by his death: and, for my part,
I know no personal cause to *spurn at him*,[6]*
But for the general.† He would be crowned:
How that might change his nature, there's the question:
It is the bright day that *brings*[7] forth the adder,
And that craves wary walking.[8] Crown him?—*that;*[9]
And then, I grant, we put a sting in him,
That at his will he may do *danger*[10] with.
The abuse of greatness is, when it disjoins
Remorse[11] from power: *and*,[12] to speak truth of Cæsar,

[5] *come here and call me*
[6] *cast him off scornfully*
[7] *entices*
[8] *and then one must walk cautiously*
[9] *ay! or "do that"*
[10] *mischief*
[11] *pity*
[12] *still*

* *Spurn;* intransitive. Cf. Drayton's *Barons' Wars*, Bk. III.:

> But all in vain against her will they *spurn;*
> Persuasion, threat, nor curse with her prevails.

The verb now is always transitive.

† *General*, for the general *cause*, *i. e.*, the public cause, the sake of the community. Others take "general" here to be a noun meaning "the public," as in *Hamlet*, II. ii. 457:—

> For the play, I remember, pleased not the million;
> 'Twas caviare to the *general*—

though even here the word might be an adjective qualifying "populace" understood, the idea being contained in the preceding "million."

I have not known when his affections sway'd
More than his reason. But 'tis a common
proof,[1]
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost *round*,[2]
He then unto the ladder turns his back,
Looks in the clouds, scorning the *base degrees*[3]
By which he did ascend. So Cæsar may:
Then, lest he may, *prevent*.[4] And, *since the quarrel*
Will bear no colour for the thing he is,
Fashion it thus;[5] that what he is augmented,
Would run to *these and these*[6] extremities:
And therefore think him as a serpent's egg,
Which, hatch'd, would, *as his kind*,[7] grow mischievous;
And kill him in the shell.

Re-enter LUCIUS.

Luc. The taper burneth in your closet, sir.
Searching the window for a flint, I found
[*Giving him a letter.*
This paper, thus seal'd up; and, I am sure
It did not lie there when I went to bed.

Bru. Get you to bed again; it is not day.
Is not to-morrow, boy, the ides of March?*

Luc. I know not, sir.

Bru. Look in the calendar, and bring me word.

Luc. I will, sir. [*Exit* LUCIUS.

[1] *experience (for experience is the ultimate proof of all things)*
[2] *step (the steps of an ordinary ladder are "round")*
[3] *lower steps*
[4] *anticipate him. See "Glossary"*
[5] *i. e. since, if Cæsar remains what he is at present, we have no plausible ground of complaint against him, look at it in this way*
[6] *such and such Cf.* I. iii. 30
[7] *after the manner of his species; or it might mean "according to his nature," as in* I. iii. 64

* The folios read "the 1st of March." This is Theobald's emendation. In Plutarch's *Life of Brutus*, (Skeat's Ed. 113), we have: "Cassius asked him if he were determined to be in the senate-house on the first day of the month of March." If Shakespeare wrote "the 1st of March," he perhaps had this in mind, though it is most probably a transcriber's error, as the word "ides" would not be so familiar to him as "1st," and might easily be mistaken in copying. Mr. Wright, (in the Clarendon Press edition of *Julius Cæsar*), feels sure that Shakespeare wrote "the first of March." Quoting the above passage from Plutarch, he adds: "It is quite possible that from this passage, 'the first of March' fixed itself in Shakespeare's mind, although Brutus was thinking of the ides which he had heard the soothsayer warn Cæsar against."

Bru. The *exhalations*[1] whizzing in the air
Give so much light that I may read by them.
[*Opens the letter, and reads.*
"Brutus, thou sleep'st: awake, and see thyself.
Shall Rome, etc.—Speak, strike, redress!
Brutus, thou sleep'st: awake!"—
Such instigations have been often dropp'd
Where I have *took*[2] them up.
"Shall Rome, etc." Thus must I *piece it out:*[3]
Shall Rome *stand under one man's awe?*[4]
What, Rome?
My *ancestors*[5] did from the streets of Rome
The Tarquin drive, when he was call'd a king.
"Speak, strike, redress!"—Am I entreated
To speak, and strike? O Rome, I make thee promise,
If the redress will follow, *thou receiv'st*
Thy full petition at the hand of Brutus![6]

Re-enter LUCIUS.

Luc. Sir, March is wasted fourteen days.
[*Knocking within.*
Bru. 'Tis good. Go to the gate; somebody knocks.
[*Exit* LUCIUS.
Since Cassius first did whet me against Cæsar,
I have not slept.
Between the acting of a dreadful thing
And the first *motion,*[7] all the interim is
Like a *phantasma,*[8] or a hideous dream:
The *genius*[9] and the *mortal instruments*[10]
Are then in council; and the state of man,
Like to a little kingdom, suffers then
The nature of an[11] insurrection.

Re-enter LUCIUS.

Luc. Sir, 'tis your brother* Cassius at the door,
Who doth desire to see you.
Bru. Is he alone?

[1] *meteors (supposed to be caused by the ignition of a dry exhalation from the earth, an exhalation being something breathed out, a vapor)*
[2] *taken*
[3] *fill in the gaps*
[4] *be awed by one man, or as we say, "stand in awe of one man"*
[5] *esp. L. Junius Brutus*
[6] i. e. *I will do all that thou askest*
[7] *impulse*
[8] *vision, nightmare*
[9] *rational spirit*
[10] *bodily faculties*
[11] *a sort of*

* Cassius was Brutus' *brother-in-law*, not brother; he had married Brutus' sister, Junia.

Luc. No, sir, there are *moe*[1] with him.
Bru. Do you know them?
Luc. No, sir; their hats are *pluck'd*[2]* about their ears,
And half their faces buried in their cloaks,
That[3] by no means I may *discover them*[4]
By any mark of *favour*.[5]
Bru. Let 'em enter. [*Exit* LUCIUS.
They are the *faction*.[6] O conspiracy,
Sham'st thou[7]† to show thy dangerous brow by night,
When *evils*[8] are most free? O, then, by day,
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? Seek none, conspiracy;
Hide it in smiles and affability:
For if thou *path*,[9] *thy native semblance on*,[10]
Not *Erebus*[11] itself were dim enough
To hide thee from *prevention*.[12]

Enter CASSIUS, CASCA, DECIUS, CINNA, METELLUS CIMBER, *and* TREBONIUS.

Cas. I think we are too bold *upon*[13] your rest:
Good *morrow*,[14] Brutus; do we trouble you?
Bru. I have been up this hour; awake all night.
Know I these men that come along with you?
Cas. Yes, every man of them; *and no*[15] man here
But honours you; and every one doth wish
You had but that opinion of yourself

[1] *others read "more." See "Glossary"*
[2] *pulled down*
[3] *so that*
[4] *make them out*
[5] *feature. Cf.* I. ii. 91
[6] *conspirators*
[7] *art thou ashamed (monosyllable)*
[8] *evil things*
[9] *walk abroad*
[10] *wearing thy natural look*
[11] *the Lower World*
[12] *detection. Others have taken the line to mean "to protect thee from hindrance," but this seems an unnaturally forced meaning here*
[13] **i. e.** *in breaking in upon. Cf. the phrase "Out upon you," i. e., against you*
[14] *morning*
[15] *and there is no*

* Cf. *The Winter's Tale*, IV. iv. 665, for the meaning of "pluck":—

Take your sweetheart's hat
And *pluck* it o'er your brows.

This is another anachronism, as the Roman hat (*pileus*) was made to fit close and shaped like the half of an egg.

† "To shame" was formerly intransitive = to be ashamed. Cf. Wiclif's translation of the Bible—Luke xviii.: "And seide (=said) there was a juge (=judge) in a citee: that dredde (=feared) not God, neither *schamede* of (*i. e.* before) men."

Which every noble Roman bears of you.
This is Trebonius.*
Bru. He is welcome hither.
Cas. This, Decius Brutus.
Bru. He is welcome, too.
Cas. This, Casca; this, Cinna; and this, Metellus Cimber.
Bru. They are all welcome.
What watchful cares do interpose themselves
Betwixt your eyes and night?[1]
Cas. Shall I entreat a word?[2]
[BRUTUS *and* CASSIUS *whisper apart.*
Dec. Here lies the east: doth not the day break here?
Casca. No.
Cin. O, pardon, sir, it doth; and yon grey lines
That *fret*[3] the clouds are messengers of day.
Casca. You shall confess that you are both deceived.
Here, *as*[4] I point my sword, the sun arises;
Which is a great way *growing*[5] on the south,
Weighing the youthful season of the year.[6]†
Some two months hence, up higher toward the north
He *first presents his fire:*[7] and the high east
Stands, as the Capitol, directly here.
Bru. Give me your hands *all over*,[8] one by one.
Cas. And let us swear our *resolution.*[9]
Bru. No, not an oath: if not the face of men,
The sufferance of our souls, the time's abuse,—‡

[1] i. e. *what anxieties keep you from your beds?*
[2] *may I beg a word in private?*
[3] *interlace. Cf. the word "fretwork"*
[4] *where*
[5] *encroaching*
[6] *seeing that the year is still young*
[7] i. e. *rises*
[8] *the whole of you*
[9] *resolve (as in our phrase "to move a resolution")*

* Trebonius, according to Plutarch, was the only one of the conspirators who did not wish to make Antonius privy to their plot, but he persuaded the others to his view.

† In winter the sun rises to the south of the east, and in summer to the north of it. It was now, of course, March 15th, and the winter had not been very long over.

‡ *I. e.* if the trouble reflected in the faces of our fellow countrymen and our own inward suffering, and the abuses which prevail around us, are not sufficient to rouse us. The omitted predicate is easily supplied from the words that follow, "if these be motives weak."

If these be motives weak, break off betimes,
And every man hence to his *idle bed;*[1]
So let *high-sighted*[2] tyranny *range on,*[3]
Till each man drop *by lottery.*[4] But if *these,*[5]
As I am sure they do, bear fire enough
To kindle cowards, and to steel with valour
The melting spirits of women, then, countrymen,
What[6] need we any spur but our own cause
To prod us to redress? what other bond
Than[7] *secret*[8] Romans, that have spoke the word,
And will not *palter?*[9]* and what other oath
Than honesty to honesty engaged,
That this shall be, or we will fall for it?
Swear[10] priests and cowards and men *cautelous,*[11]
Old feeble *carrions,*[12] and such suffering souls
That[13] welcome wrongs; unto bad causes swear
Such creatures as men doubt: but do not stain
The *even*[14] virtue of our enterprise,
Nor the *insuppressive*[15] mettle of our spirits,
To think[16] that *or*[17] our cause or our *performance*[18]
Did need an oath; when every drop of blood
That every Roman bears, and nobly bears,
Is guilty of a several baseness[19]
If he do break the smallest particle
Of any promise that hath *pass'd from him.*[20]
Cas. But what of Cicero? Shall we sound him?

[1] *bed of idleness*
[2] *aspiring*
[3] *continue to rove in search of prey*
[4] *as chance decrees*
[5] i. e. *these motives (supplied from l.* 116)
[6] *why*
[7] i. e. *than the fact that we are*
[8] i. e., *who can keep a secret*
[9] *equivocate, shuffle*
[10] *administer oaths to (trans. or it might be intrans., and "let priests, etc.) take oaths"*
[11] *crafty. See "Glossary"*
[12] *worthless creatures (originally carcasses: Latin* caro *—flesh)*
[13] *as*
[14] *unsullied*
[15] *insuppressible*
[16] *by thinking*
[17] *either*
[18] *due carrying out of it*
[19] *is guilty of a separate act of baseness*
[20] *we say "passed his lips"*

* *Palter*, of same root as "paltry," has a curious derivation. It is probably from *pollice truncus, i. e.*, maimed in the thumb. People so maimed themselves to escape military service, and hence "poltron" or "poltroon" became a name for a coward. The verb naturally came to mean the use of false pretences; to equivocate. Others say that the word is akin to the Swedish *pallor*—rags. See "Glossary."

I think he will stand very strong with us.
Casca. Let us not leave him out.
Cin. No, by no means.
Met. O, let us have him: for his silver hairs
Will purchase us a good *opinion*,[1]
And buy men's voices to commend our deeds:
It shall be said, his judgment ruled our hands;
Our *youths*[2] and wildness shall *no whit*[3] appear,
But all be buried in his *gravity*.[4]
Bru. O, name him not; let us not *break with*[5] him,
For he will never follow anything
That other men begin.
Cas. Then leave him out.
Casca. Indeed, he is not fit.
Dec. Shall no man else be touch'd, but only Cæsar?
Cas. Decius, well urged.—I think it is not meet,
Mark Antony, so well beloved of Cæsar,
Should outlive Cæsar: we shall find *of*[6] him
A *shrewd contriver*;[7] and, you know, *his means*,
If he improve them,[8] may well stretch so far
As to *annoy*[9] us all: which to prevent
Let Antony and Cæsar fall together.
Bru. Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath *in death*,[10] and *envy*[11] afterwards;
For Antony is but a limb of Cæsar:
Let us be sacrificers, but not butchers, Caius.
We all stand up against the *spirit*[12] of Cæsar;
And in the *spirit*[12] of men there is no blood:
O, that we then could *come by*[13] Cæsar's *spirit*,[12]
And not dismember Cæsar! But, alas,
Cæsar must bleed for it. And, *gentle*[14] friends,
Let's kill him boldly, but not wrathfully;
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds:
And let our hearts, as *subtle*[15] masters do,

[1] *reputation*
[2] *youthful acts*
[3] *not at all*
[4] *seriousness*
[5] *disclose the matter to* Cf. *our phrase* "*to break the news*"
[6] *in*
[7] *mischievous plotter*
[8] *his power, if he makes the most of it*
[9] *injure*
[10] i. e. *in killing him*
[11] *malice*
[12] *a monosyllable*
[13] *get possession of. We still say* "*How did you come by that?*"
[14] *noble, as in our* "*gentleman*"
[15] *artful*

Stir up their *servants*[1] to an act of rage,
And *after*[2] seem to chide 'em. This shall make
Our purpose *necessary*,[3] but not *envious*;[4]
Which so appearing to the common eyes,
We shall be called *purgers*,[5] not murderers.
And for Mark Antony, think not of him;
For he can do no more than Cæsar's arm
When Cæsar's head is off.
Cas. Yet I fear him:
For in the ingrafted love he bears to Cæsar—
Bru. Alas, good Cassius, do not think of him.
If he love Cæsar, all that he can do
Is to himself,—*take thought*[6] and die for Cæsar:
And that *were much he should*;[7] for he is given
To sports, to wildness, and much company.
Treb. There is no *fear*[8] in him; let him not die;
For he will live, and laugh at this hereafter.
[*Clock strikes.*
Bru. Peace! count the *clock*.[9]
Cas. The clock hath *stricken*[10] three.
Treb. 'Tis time to part.
Cas. But it is doubtful yet,
Whether[11] Cæsar will come forth to-day, or no;
For he is superstitious grown of late,
Quite *from*[12] the *main*[13] opinion he held once
Of fantasy, of dreams, and *ceremonies*:[14]
It may be, these *apparent*[15] prodigies,
The unaccustomed terror of this night,
And the persuasion of his augurers,*
May *hold*[16] him from the Capitol to-day.
Dec. Never fear that: if he be so resolved,

[1] i. e. *hands (which obey the heart's commands)*
[2] *afterwards*
[3] *a dissyllable, "ness'ry"*
[4] *malicious. Cf. l. 164 above*
[5] *cleansers. (As a purgative cleanses the body of impurities, so we shall cleanse the land of tyranny)*
[6] *grieve*
[7] *would be a great deal for a man like him to do*
[8] *cause of fear*
[9] *an anachronism. The Romans had no striking clocks*
[10] *struck*
[11] *a monosyllable*
[12] *different from*
[13] *firm*
[14] *omens*
[15] *manifest*
[16] *keep*

* *Augurers*, generally called "augurs." They were professional interpreters of omens; soothsayers. The Latin word *augurium* (augury) is derived from *avis* (a bird), and *gerere* (*sc. se*), to carry oneself, as the augur's art originally consisted in interpreting the ominous meaning, for good or ill, of the way in which birds flew. It was afterwards applied to all sorts of divination of the future. Augurer is formed by adding the agent suffix "er" to the verb "augur."

I can o'ersway him; for he loves to hear
That unicorns may be betray'd with trees,*
And bears with *glasses*,[1] elephants with *holes*,[2]
Lions with *toils*,[3] and men with flatterers:
But when I tell him he hates flatterers,
He says he does, being then most flatteréd.
Let me work;[4]
For I can give his *humour*[5] the true *bent*,[6]
And I will bring him to the Capitol.
Cas. Nay, we will all of us be *there*[7] to fetch him.
Bru. By the eighth hour: is that the *uttermost?*[8]
Cin. Be that the uttermost, and fail not then.
Met. Caius Ligarius doth *bear Cæsar hard*,[9]
Who rated him for speaking well of Pompey:
I wonder none of you have thought of him.
Bru. Now, good Metellus, go along *by him:*[10]
He loves me well, and I have given him reasons;
Send him but hither, and I'll *fashion him*.[11]
Cas. The morning comes upon 's: we'll leave you, Brutus:—
And, friends, disperse yourselves; but all remember
What you have said, and show yourselves true Romans.
Bru. Good gentlemen, look fresh and *merrily;*[12]

[1] *mirrors*
[2] *pitfalls*
[3] *snares or nets*
[4] *Steevens says this = "Let me to work," i. e., go to work, but surely it is simpler to regard "me" as emphatic, "Let me manage this" The "I" in the two following lines lends strength to this view*
[5] *fancy*
[6] *inclination, turn*
[7] *on the spot*
[8] *latest*
[9] *bear Cæsar a grudge*
[10] *near him (i. e., by his house) Cf. III. i. 162: "here by Cæsar"*
[11] *mould him to our purpose*
[12] *we should rather say "merry," though the adj. would be used adverbially*

* Unicorns were said to have been caught by lions (and men) dodging behind trees: the unicorn made a charge and its horn stuck into the tree. Bears were surprised by gazing into mirrors placed ready for them by the hunters, who were thus enabled to take aim at close quarters without being noticed. For elephants, pits were dug and covered lightly over with turf on hurdles, and a bait to attract them. When one elephant was thus entrapped, others came up to help it, and fell into the same trap. Lions were caught with snares. Decius says Cæsar liked so much to hear of others being deceived that he could not see when he was being deceived himself.

Let not our looks *put on*[1] our purposes,
But bear it as our Roman actors do,*
With untired spirits and *formal constancy:*[2]
And so, good morrow to you every one.
[*Exeunt all but* BRUTUS.
Boy! Lucius! fast asleep! It is no matter;
Enjoy the heavy *honey-dew*[3] of slumber:
Thou hast no *figures*[4] nor no *fantasies*,[5]
Which busy care draws in the brains of men;
Therefore thou sleep'st so sound.
Enter PORTIA.
Por. Brutus, my lord!
Bru. Portia, what mean you? Wherefore rise you now?
It is not *for*[6] your health thus to commit
Your weak *condition*[7] to the raw cold morning.
Por. Nor for yours *neither*.[8] You've *ungently*,[9] Brutus,
Stole[10] from my bed: and yesternight, at supper,
You suddenly arose, and walk'd about,
Musing and sighing, with your arms *across*,[11]
And when I ask'd you what the matter was,
You stared upon me with ungentle looks;
I urged you further; then you scratch'd your head,
And too impatiently stamp'd with your foot;
Yet[12] I insisted, *yet*[12] you answer'd not,
But, with an angry *wafture*[13] of your hand,
Gave sign for me to leave you. So I did,
Fearing to strengthen that impatience
Which seem'd too much enkindled, and withal
Hoping it was but an effect of humour,
Which *sometime*[14] hath *his*[15] hour with every man.
It will not let you eat, nor talk, nor sleep,
And could it work so much upon your *shape*[16]
As it hath much prevail'd on your *condition*[17]

[1] *assume, in the sense of reveal or show*
[2] *well-regulated composure or firmness*
[3] *others read honey-heavy dew, i. e., the dew heavy with honey. If we read honey-dew, it means honeyed dew*
[4] *imaginings*
[5] *flights of fancy*
[6] *good for*
[7] *constitution*
[8] *double negative*
[9] *unkindly, or perhaps rudely*
[10] *stolen*
[11] *folded*
[12] *still. Cf. the French* encore, *which means "yet," "still," "again"*
[13] *waving*
[14] *at times*
[15] *its*
[16] *appearance, looks*
[17] *disposition*

* *Bear it, i. e.* let your bearing be like that of our Roman actors.

I should not know you, Brutus. *Dear my lord,*[1]
Make me acquainted with your cause of grief.
Bru. I am not well in health, and that is all.
Por. Brutus is wise, and were he not in health
He would embrace the means to come by it.
Bru. Why, so I do.—Good Portia, go to bed.
Por. Is Brutus sick, and is it *physical*[2]
To walk *unbracéd,*[3] and suck up the *humours*[4]
Of the *dank*[5] morning? What! is Brutus sick,
And will he steal out of his wholesome bed
To dare the vile contagion of the night,
And tempt the *rheumy*[6] and *unpurgéd*[7] air
To add unto his sickness? No, my Brutus;
You have some *sick offence*[8] within your mind,
Which, by the right and virtue of my place,
I ought to know of: and upon my knees,
I *charm you,*[9] by my once commended beauty,
By all your vows of love, and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are *heavy,*[10] and what men to-night
Have had resort to you; for here have been
Some six or seven, who did hide their faces
Even from darkness.
Bru. Kneel not, gentle Portia.
Por. I should not need, if you were gentle, Brutus.
Within[11] the bond of marriage, tell me, Brutus,
Is it excepted[12] I should know no secrets
That appertain to you? Am I yourself
But, as it were, *in sort or limitation;*[13]
To *keep*[14] with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but *in the suburbs*[15]
Of your good pleasure? If it be no more,
Portia is Brutus' mistress, not his wife.
Bru. You are my true and honourable wife;
As dear to me as are the *ruddy drops*[16]
That visit my sad heart.

[1] *my dear lord*

[2] *healthful*
[3] *Cf.* I. iii. 48
[4] *moisture*
[5] *damp*

[6] *that brings on colds*
[7] *impure*
[8] *baneful sickness*

[9] *cast a spell upon you*

[10] *weighed down with care*

[11] *in*
[12] *is a proviso made that*
[13] *in some degree only, or with certain restrictions*
[14] *bide*
[15] *on the outskirts*

[16] *the drops of blood*

Por. If this were true, then should I know this secret.
I grant, I am a woman; but *withal*[1]
A woman that Lord Brutus took to wife:
I grant, I am a woman; but withal
A woman well-reputed,—Cato's daughter.
Think you I am no stronger than my sex,
Being so fathered, and so husbanded?[2]
Tell me your counsels, I will not disclose 'em.
I have made *strong proof of my constancy*,[3]
Giving myself a *voluntary*[4] wound—
Can I bear that with patience,
And not my husband's secrets?
Bru. O ye gods,
Render me worthy of this noble wife!
[*Knocking within.*
Hark, hark! one knocks: Portia go in awhile;
And by-and-by thy *bosom*[5] shall partake
The secrets of my heart:
All my engagements I will *construe*[6] to thee,
All *the charáctery of*[7] my sad brows:
Leave me with haste. [*Exit* PORTIA.

Enter LUCIUS *and* LIGARIUS.

Lucius, who's that *knocks?*[8]
Luc. Here is a sick man that would speak with you.
Bru. Caius Ligarius,* that Metellus spake of.
Boy, stand aside.—Caius Ligarius! *how?*[9]
Lig. Vouchsafe[10] good morrow from a feeble tongue.
Bru. O, what a time have you *chose*[11] out, brave Caius,

[1] *for all that*
[2] *with such a father and such a husband*
[3] *severely tried my powers of endurance*
[4] *self-inflicted*
[5] *the bosom is often spoken of as the receptacle of secrets. Cf. our phrase "to unbosom oneself" = to reveal a secret*
[6] *explain*
[7] *that is written on; the accent is here on the* 2nd, *not the* 1st, *syllable*
[8] *who knocks*
[9] *how is this (expressive of surprise)*
[10] *deign to accept*
[11] *chosen*

* But cf. Plutarch: "Ligarius . . . was besides very familiar with Brutus, *who went to see him*, being sick in his bed, and said unto him: 'Ligarius, in what a time art thou sick!'" Ligarius rising up in his bed, and taking him by the right hand, said unto him: 'Brutus,' said he, 'if thou hast any great enterprise in hand worthy of thyself, I am whole.'" Shakespeare makes Ligarius the visitor.

To wear a kerchief!* Would you were not sick!
Lig. I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.
Bru. Such an exploit have I in hand, Ligarius,
Had you a healthful ear to hear of it.
Lig. By all the gods that Romans bow before,
I here discard my sickness!† Soul of Rome!
Brave son, derived from honourable loins!
Thou, like an *exorcist*,[1] hast conjured up
My *mortified spirit*.[2] Now bid me run,
And I will strive with things impossible;
Yea, get the better of them. What's *to do?*[3]
Bru. A piece of work that will *make* sick men *whole*.[4]
Lig. But are not some *whole*[5] that we must make sick?
Bru. That must we also. What it is, my Caius,
I shall unfold to thee, as we are going
To whom[6] it must be done.
Lig. *Set on your foot*,[7]
And with a heart new-fired I follow you
To do I know not what: but it sufficeth
That Brutus leads me on.
Bru. Follow me, then. [*Exeunt.*

[1] *a spirit raiser; the accent is on the first and last syllables*
[2] *my spirit that was dead; pronounce mortified sp'rit*
[3] *to be done, or as we say, "What is there to do"*
[4] *make whole = heal*
[5] *in health, referring, of course, to Cæsar*
[6] *to him to whom*
[7] *set out, start*

SCENE II. *Rome. A Room in* CÆSAR'S *Palace. Thunder and lightning. Enter* CÆSAR *in his night-gown.*

Cæs. Nor heaven nor earth *have*[8] been at peace to-night:
Thrice hath Calpurnia in her sleep cried out,

[8] *"have," rather than "has," as the idea is "both" have been stormy*

* In Shakespeare's time it was the practice for sick people to tie a kerchief (Fr. *couvre-chef*, *i. e.*, a covering for the head) about their heads. But with regard to Ligarius, this is, of course, an anachronism.

† The Clarendon Press edition says: "He pulls off his kerchief." But it seems rather to mean, "I cast off my sickness: your words have wrought my instant cure." The words that follow point to this explanation. "Here" would then simply mean "here and now." If it refers to taking off the kerchief, "here" would mean "herewith."

"Help, ho! They murder Cæsar!"—Who's within?

Enter a SERVANT

Serv. My lord?

Cæs. Go bid the priests do *present*[1] sacrifice,
And bring me their opinions of success.

Serv. I will, my lord. [*Exit.*

Enter CALPURNIA.

Cal. What mean you, Cæsar? think you to walk forth?
You shall not stir out of your house to-day.

Cæs. Cæsar *shall forth:*[2] the things that threaten'd me
Ne'er look'd but on my back; when they shall see
The face of Cæsar, they are vanishéd.

Cal. Cæsar, I never *stood on ceremonies,*[3]*
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts[4] most horrid sights seen by the *watch.*[5]
A lioness hath *whelpéd*[6] in the streets;
And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle *hurtled*[7] in the air,
Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Cæsar! these things are *beyond all use,*[8]
And I do fear them.

Cæs. What can be avoided
Whose end is purposed by the mighty gods?

[1] *immediate. Cf. the French* présentement, *which always means "immediately," "forthwith"*

[2] *shall go forth. Notice the arrogance of Cæsar's tone, even to his wife: he speaks in the third person*

[3] *heeded omens*

[4] *sc. who*

[5] *another anachronism; there were no watchmen in Rome at this time*

[6] *a dissyllable*

[7] *clashed*

[8] *quite contrary to what is usual*

* For "stood on," cf. III. i. 100, in this sense:—

'tis but the time,
And drawing days out, that men stand upon.

Our modern phrase "to stand on ceremony" is rather different, and means to be on a formal footing; to act with formality.

Yet Cæsar shall go forth; for these predictions
Are to the world in general as to Cæsar.*
Cal. When beggars die there are no comets seen;
The heavens themselves *blaze*[1] forth the death of princes.
Cæs. Cowards die many times before their deaths;†
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

Re-enter SERVANT.

What say the *augurers?*[2]
Serv. They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a heart within the beast.
Cæs. The gods do this *in shame of*[3] cowardice:
Cæsar *should*[4] be a beast without a heart
If he should stay at home to-day for fear.
No, Cæsar shall not: danger knows full well
That Cæsar is more dangerous than he.
We are two lions litter'd in one day,
And I the elder and more terrible:
And Cæsar shall go forth.
Cal. Alas, my lord,
Your wisdom is consumed in confidence.[5]
Do not go forth to-day: call it my fear
That keeps you in the house, and not your own.
We'll send Mark Antony to the senate-house,
And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.
Cæs. Mark Antony shall say I am not well,
And, *for thy humour,*[6] I will stay at home.

[1] *either "proclaim" or "flash," or the two meanings combined*

[2] *augurs. Cf.* II. i. 200

[3] *to put to shame*

[4] *would*

[5] i. e. *your sense of security reduces your wisdom to nothing; your boldness makes you unwise*

[6] *to humour thee (humour here = fancy, and we use the verb "humour" in the sense of indulging a person's fancies)*

* Concern all others as much as me.
† The constant fear of cowards is a living death.

Enter DECIUS.

Here's Decius Brutus, he shall tell them so.

Dec. Cæsar, all hail! Good morrow, worthy Cæsar:
I come to fetch you to the senate-house.

Cæs. And you are come *in very happy time*,[1] To bear my greeting to the senators,
And tell them that I will not come to-day:
Cannot, is false; and that I dare not, falser;
I will not come to-day,—tell them so, Decius.

Cal. Say he is sick.

Cæs. Shall Cæsar send a lie?
Have I in conquest stretch'd mine arm so far,
To be *afeard*[2] to tell grey-beards the truth?
Decius, go tell them Cæsar will not come.

Dec. Most mighty Cæsar, let me know some cause,
Lest I be laugh'd at when I tell them so.

Cæs. The cause is in my will: I will not come;
That is enough to satisfy the senate.
But, for your private satisfaction,
Because I love you, I will let you know.
Calpurnia here, my wife, *stays*[3] me at home:
She dreamed *to-night*[4] she saw my *statua*,[5]
Which, like a fountain with an hundred spouts,
Did run pure blood; and many *lusty*[6] Romans
Came smiling, and did bathe their hands in it.
And these does she apply for warnings and *portents*[7].
And evils imminent; and on her knee
Hath begg'd that I will stay at home to-day.

Dec. This dream is all amiss interpreted:
It was a vision fair and fortunate.
Your statue spouting blood *in*[8] many pipes,
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall *press*[9]

[1] *at a very opportune time*
[2] *afraid*
[3] *makes me stay*
[4] *last night*
[5] *statue (here a trisyllable)*
[6] *stalwart*
[7] *omens of evil. Shakespeare always accents the last syllable of this word*
[8] i. e. *from or with*
[9] *crowd around*

For tinctures, stains, relics, and cognizance:*
This by Calpurnia's dream is signified.
Cæs. And this way have you well expounded it.
Dec. I have, when you have heard what I can say:
And[1] know it now: the senate have concluded
To give this day a crown to mighty Cæsar.
If you shall send them word you will not come,
Their minds may change. Besides, it were a *mock*[2]
Apt to be rendered,[3] for some one to say,
"Break up the senate till another time,
When Cæsar's wife shall meet with better dreams."
If Cæsar hide himself, shall they not whisper
"Lo, Cæsar is afraid?"
Pardon me, Cæsar; for *my dear, dear love*
To your proceeding[4] bids me tell you this,
And reason to my love is *liable.*[5]
Cæs. How foolish do your fears seem now, Calpurnia!
I am *ashaméd*[6] I did yield to them.—
Give me my robe, for I will go.

[1] *so*
[2] *taunt*
[3] *natural to be uttered in reply*
[4] *the very deep interest I take in all that you do*
[5] *subject*
[6] *a trisyllable*

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS, CASCA, TREBONIUS, *and* CINNA.

And look where Publius is come to fetch me.
Pub. Good morrow, Cæsar.
Cæs. Welcome, Publius.
What, Brutus, are you *stirr'd*[7] so early too?—
Good morrow, Casca.—Caius Ligarius,
Cæsar was ne'er so much your enemy

[7] *stirring*

* *I. e.* to dip and stain their handkerchiefs in your blood to keep as relics and wear as badges. Others take the words "tincture" and "cognizance" in their *heraldic* meaning, in which case the sentence would mean "Great men crowd round to receive rank and honours from you," but this seems less likely. "Cognizance" is plural. Words ending with an "s" sound frequently remain unchanged both in the possessive singular (cf. for conscience' sake) and in the plural. Cf. Sonnet 112, 10 (Shakespeare):

my adder's *sense*
To critic and to flatterer stopped *are.*

As that same ague which hath made you lean.
What is't o'clock?
Bru. Cæsar, *'tis strucken*[1] eight.
Cæs. I thank you for your pains and courtesy.
Enter ANTONY.
See! Antony, that revels long o' nights,
Is notwithstanding up. Good morrow, Antony.
Ant. So[2] to most noble Cæsar.
Cæs. Bid them prepare within:
I am to blame to be thus waited for.
Now, Cinna: now, Metellus: what, Trebonius!
I have an *hour's*[3] talk in store for you;
Remember that you call on me to-day:
Be near me, that I may remember you.
Treb. Cæsar, I will: [*Aside*] and so near will I be,
That your best friends shall wish I had been further.
Cæs. Good friends, go in, and taste some wine with me;
And we, like friends, will straightway go together.
Bru. [*Aside*] That every like is not the same,* O Cæsar,
The heart of Brutus *yearns*[4] to think upon!
[*Exeunt.*

[1] *has struck; an anachronism Cf.* II. i. 192
[2] *the same*
[3] *a dissyllable*
[4] *grieves*

SCENE III. *A Street near the Capitol.*

Enter ARTEMIDORUS, *reading a paper.*

Art. "Cæsar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust not Trebonius; mark well Metellus Cimber; Decius Brutus loves thee not; thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent

* *I.e.* that things which seem the same are not always really so—a play on the preceding "like friends": those who are *like friends* are not always friends. Brutus has feelings of compunction at the show of friendship on the part of those who are not real friends to Cæsar.

against Cæsar. If thou beest not immortal,
look about you: *security*[1] *gives way*[2] to conspiracy. The mighty gods defend thee!
Thy *lover*,[3] ARTEMIDORUS."
Here will I stand till Cæsar pass along,
And as a suitor will I give him this.
My heart laments that virtue cannot live
Out of the teeth of emulation.[4]
If thou read this, O Cæsar, thou may'st live:
If not, the Fates with traitors do *contrive.*[5]
[*Exit.*

[1] *over-confidence (Latin* se = *without, and* cura = *care, hence carelessness, freedom from anxiety)*
[2] *leaves open the way*
[3] *friend*
[4] *free from the attack of jealous rivalry*
[5] *conspire*

SCENE IV. *Rome. Another part of the same Street, before the house of* BRUTUS.

Enter PORTIA *and* LUCIUS.

Por. I prithee, boy, run to the senate-house;
Stay not to answer me, but get thee gone:
Why dost thou stay?
Luc. To know my errand, madam.
Por. I would have had thee there, and here again,
Ere I can tell thee what thou shouldst do there.
O *constancy*,[6] be strong upon my side,
Set a huge mountain 'tween my heart and tongue![7]
I have a man's mind, but a woman's might.
How hard it is for women to keep counsel!—
Art thou here yet?
Luc. Madam, what should I do?
Run to the Capitol, and nothing else?
And so return to you, and nothing else?
Por. Yes, bring me word, boy, if thy lord look well,
For he went sickly forth: and take good note
What Cæsar doth, what suitors press to him.
Hark, boy! what noise is that?
Luc. I hear none, madam.
Por. Prithee, listen well;
I heard a *bustling rumour*,[8] like a fray,
And the wind brings it from the Capitol.
Luc. *Sooth*,[9] madam, I hear nothing.

[6] *firmness*
[7] i. e. *let not my tongue reveal my secrets*
[8] *noise of tumult*
[9] *of a truth*

Enter the SOOTHSAYER.

Por. Come hither, fellow: which way hast thou been?

Sooth. At mine own house, good lady.

Por. What is't o'clock?

Sooth. About the ninth hour, lady.

Por. Is Cæsar yet gone to the Capitol?

Sooth. Madam, not yet: I go to take my stand,
To see him pass on to the Capitol.

Por. Thou hast some suit to Cæsar, hast thou not?

Sooth. That I have, lady: if it will please Cæsar
To be so good to Cæsar as to hear me,
I shall beseech him to befriend himself.

Por. Why, know'st thou *any harm's*[1] intended towards him?

Sooth. None that I know will be, much that I fear may chance.
Good morrow to you. Here the street is narrow:
The throng that follows Cæsar at the heels,—
Of senators, of prætors, common *suitors*,[2]
Will crowd a feeble man almost to death:
I'll get me to a place more *void*,[3] and there
Speak to great Cæsar as he comes along.

[*Exit.*

Por. I must go in. Ay me, how weak a thing
The heart of woman is! O Brutus,
The heavens *speed*[4] thee in thine enterprise!—
Sure, the boy heard me: Brutus hath a suit
That Cæsar will not grant. O, I grow faint.
Run, Lucius, and commend me to my lord;
Say I am merry: come to me again,
And bring me word what he doth say to thee.

[*Exeunt severally.*[5]

[1] *any harm (that) is*

[2] *supplicants*

[3] *open. Cf. French* vide *= empty, open*

[4] *prosper. Cf.* I. ii. 88

[5] *singly*

ACT III.

SCENE I. *Rome. The Capitol; the Senate sitting above.*

A crowd of People in the street leading to the Capitol; among them ARTEMIDORUS *and the* Soothsayer. *Flourish. Enter* CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, *and others.*

Cæs. [*To the* Soothsayer] The ides of March are come.
Sooth. Ay, Cæsar; but not gone.
Art. Hail, Cæsar! Read this *schedule.*[1]
Dec. Trebonius doth desire you to o'er-read,
At your best leisure, this his humble suit.
Art. O Cæsar, read mine first; for mine's a suit
That touches Cæsar nearer: read it, great Cæsar.
Cæs. What touches us ourself shall be last *served.*[2]
Art. Delay not, Cæsar; read it instantly.
Cæs. What, is the fellow mad?
Pub. *Sirrah,*[3] *give place.*[4]
Cas. What, urge you your petitions in the street?
Come to the Capitol.
CÆSAR *goes up to the Senate-House, the rest following.*
All the Senators *rise.*
Pop. I wish your enterprise to-day may thrive.
Cas. What enterprise, Popilius?
Pop. Fare you well.
[*Advances to* CÆSAR.
Bru. What said Popilius Lena?
Cas. He wish'd to-day our enterprise might thrive.
I fear our purpose is *discoverèd.*[5]

[1] *written paper*
[2] *attended to, or it may possibly mean "presented"*
[3] *fellow*
[4] *get out of the way*
[5] *a quadrisyllable*

Bru. Look, how he *makes*[1] to Cæsar: mark him.

Cas. Casca, be *sudden*,[2] for we fear *prevention*.[3]
Brutus, what shall be done? If this be known,
Cassius or Cæsar never shall turn back,
For I will slay myself.*

Bru. Cassius, be *constant:*[4]
Popilius Lena speaks not of our purposes;
For, look, he smiles, and Cæsar doth not *change*.[5]

Cas. Trebonius† knows his time; for, look you, Brutus,
He draws Mark Antony out of the way.

[*Exeunt* ANTONY *and* TREBONIUS. CÆSAR *and the* SENATORS *take their seats.*

Dec. Where is Metellus Cimber? Let him go,
And *presently*[6] *prefer*[7] his suit to Cæsar.

Bru. He is *address'd:*[8] press near, and second him.

Cin. Casca, you are the first *that rears*[9] your hand.

Cæs. Are we all ready? What is now amiss,
That Cæsar and his senate must redress?

Met. Most high, most mighty, and most *puissant*[10] Cæsar,
Metellus Cimber throws before thy seat
An humble heart:— [*Kneeling.*

Cæs. I must *prevent*[11] thee, Cimber.
These *couchings*,[12]‡ and these *lowly courtesies*,[13]

[1] *presses forward Cf. our phrase "to make for a place"*
[2] *quick*
[3] *frustration of our plans (or it might mean "detection")*
[4] *firm*
[5] *i. e. change countenance*
[6] *straightway*
[7] *present*
[8] *ready*
[9] *to raise*
[10] *powerful (a dissyllable)*
[11] *anticipate*
[12] *stoopings*
[13] *humble kneelings*

* *I. e.* one of the two shall not return, for if I do not kill him I will kill myself.

† Cf. North's *Plutarch*, Life of Brutus (Skeat's Ed.), p. 118: "*Trebonius* on the other side drew Antonius aside as he came into the house where the senate sat, and held him with a long talk without." But in Plutarch's Life of Cæsar (Skeat's Ed.), p. 100, we read: "Now Antonius, that was a faithful friend to Cæsar, and a valiant man besides of his hands, him *Decius Brutus Albinus* entertained (*i. e.*, kept) out of the senate-house, having begun a long tale of set purpose."

‡ *Couchings*, probably derived like *cove* and *cower* from the French *couver*, Latin *cubare*, to hatch or brood, and hence, to stoop over.

Might fire the blood of ordinary men,
And turn *pre-ordinance and first decree*[1]
Into *the law of children*.[2] Be not *fond*,[3]
To think that Cæsar bears such *rebel*[4] blood
That will be thaw'd from *the true quality*[5]
With[6] that which melteth fools; I mean sweet words,
Low-crookéd court'sies,[7] and base spaniel-fawning.
Thy brother by decree is *banishéd*:[8]
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.
Know, Cæsar doth not wrong, nor without cause
Will he be satisfied.
Met. Is there no voice more worthy than my own,
To sound more sweetly in great Cæsar's ear
For the *repealing*[9] of my banish'd brother?
Bru. I kiss thy hand, but not in flattery, Cæsar;
Desiring thee that Publius Cimber may
Have an immediate *freedom of repeal*.[10]
Cæs. What, Brutus!
Cas. Pardon, Cæsar; Cæsar, pardon:
As low as to thy foot doth Cassius fall,
To beg *enfranchisement*[11] for Publius Cimber.
Cæs. I could be well moved, if I were as you;
If I could pray *to move*,[12] prayers would move me:
But I am *constant*[13] as the northern star,
Of[14] whose true-fixed and *resting*[15] *quality*[16]
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks,
They are all fire, and every one doth shine;
But there's but one in all doth hold *his*[17] place:
So, in the world; 'tis furnish'd well with men,
And men are flesh and blood, and *apprehensive*;[18]*

[1] *what has been ordained beforehand and decreed from the beginning*
[2] *puerility, childishness*
[3] *(so) foolish (as)*
[4] i. e. *that brooks resistance to authority*
[5] *its true nature*
[6] *by*
[7] *low bendings of the knee*
[8] *a trisyllable*
[9] *recalling*
[10] *free recall*
[11] *liberty*
[12] i. e. *to try to move others from their resolves*
[13] *immovable*
[14] *to*
[15] *stable*
[16] *nature*
[17] *its*
[18] *receptive of new impressions*

* For *apprehensive* in this sense, compare Burton's *Anatomy of Melancholy*, p. 21: "By the *apprehensive* power, we perceive the species of sensible (*i. e.* perceptible) things, present or absent, and retain them, as wax doth the print of a seal."

Yet in the number, I do know but one
That unassailable *holds on his rank*,[1]
Unshaked of motion:[2] and that I am he,
Let me a little show it, even in this,
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.

Cin. O Cæsar,—

Cæs. Hence! Wilt thou lift up Olympus?

Dec. Great Cæsar,—

Cæs. Doth not Brutus *bootless*[3] kneel?*

Casca. Speak, hands, for me.

[CASCA *stabs* CÆSAR *in the neck.* CÆSAR *catches hold of his arm. He is then stabbed by the other Conspirators, and last by* MARCUS BRUTUS.

Cæs. Et tu, Brute![4]—Then fall, Cæsar! [*Dies.*

Cin. Liberty! Freedom! Tyranny is dead!—
Run hence, proclaim, cry it about the streets.

Cas. Some to the *common pulpits*,[5] and cry out,
"Liberty, freedom, and enfranchisement!"

Bru. People, and senators, be not affrighted;
Fly not; stand still:—ambition's debt is paid.

Casca. Go to the pulpit, Brutus.

Dec. And Cassius too.

Bru. Where's Publius?

Cin. Here, quite confounded with this mutiny.

Met. Stand fast together, lest some friend of Cæsar's
Should chance—

Bru. Talk not of standing.—Publius, *good cheer*:[6]
There is no harm intended to your person,
Nor to *no Roman else*:[7] so tell them, Publius.

Cas. And leave us, Publius; *lest that*[8] the people,
Rushing on us, should do your age some mischief.

[1] *retains his place*
[2] *free from motion, unmoved*
[3] *in vain*
[4] *and thou, Brutus!*
[5] *the public rostra (platforms); these were in the Forum*
[6] i. e. *be of good cheer*
[7] *any other Roman*
[8] *lest*

* If *Brutus* kneels in vain, can *you* expect to prevail upon me.

Bru. Do so: and let no man *abide*[1] this deed
But *we*[2] the doers.

Re-enter TREBONIUS.

Cas. Where is Antony?

Tre. Fled to his house amazed:
Men, wives, and children stare, cry out and run,
As[3] it were doomsday.

Bru. Fates, we will know your pleasures:
That we shall die, we know; 'tis but the time,
And *drawing*[4] days out, that men *stand upon*.[5]

Cas. Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.

Bru. Grant that, and then is death a benefit:
So are we Cæsar's friends, that have abridged
His time of fearing death.—Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords:
Then *walk we*[6] forth, even to the market-place,
And, waving our *red*[7] weapons o'er our heads,
Let's all cry, "Peace, freedom, and liberty!"

Cas. Stoop then, and wash. How many ages hence
Shall this our lofty scene be acted over,
In states *unborn*,[8] and *accents*[9] yet unknown!

Bru. How many times shall Cæsar bleed in sport,
That[10] now on *Pompey's basis*[11] lies *along*,[12]
No worthier than the dust!

Cas. So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country liberty.

Dec. What, shall we *forth?*[13]

Cas. Ay, every man away:
Brutus shall lead; and we will grace his heels
With the most *boldest*[14] and best hearts of Rome.

Enter a SERVANT.

Bru. Soft![15] who comes here? A friend of Antony's.

[1] *be responsible for*
[2] *us*
[3] *as if*
[4] *spinning*
[5] *attach importance to. Cf.* II. ii. 13
[6] *let us walk*
[7] i. e., *blood-stained*
[8] *as yet unfounded*
[9] *languages*
[10] *who*
[11] *the base of Pompey's statue*
[12] *stretched out*
[13] *go forth*
[14] *double superlative*
[15] *hush!*

Serv. Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down,
And, *being prostrate,*[1] thus he bade me say:
Brutus is noble, wise, valiant, and *honest;*[2]
Cæsar was mighty, bold, royal, and loving:
Say I love Brutus, and I honour him;
Say I fear'd Cæsar, honour'd him and loved him.
If Brutus will *vouchsafe*[3] that Antony
May safely come to him, and be *resolved*[4]
How Cæsar hath deserved to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus
Thorough[5] the hazards of this *untrod state,*[6]
With all true faith. So says my master, Antony.
Bru. Thy master is a wise and valiant Roman;
I never thought him worse.
Tell him, *so please him come*[7] unto this place,
He shall be *satisfied;*[8] and, by my honour,
Depart untouch'd.
Serv. I'll fetch him *presently.*[9] [*Exit.*
Bru. I know that we shall have him well *to friend.*[10]
Cas. I wish we may: but yet have I a *mind*[11]
That fears him much; and my misgiving *still*[12]
Falls shrewdly to the purpose.[13]

Re-enter ANTONY.

Bru. But here comes Antony. Welcome, Mark Antony.
Ant. O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well.
I know not, gentlemen, what you intend,
Who else must be *let blood,*[14] who else is rank:*

[1] *when prostrate or kneeling*
[2] *honorable*
[3] *deign to allow*
[4] *satisfied*
[5] *through*
[6] *new state of affairs*
[7] *if it please him to come*
[8] *convinced*
[9] *at once*
[10] *for our friend*
[11] *presentiment*
[12] *constantly*
[13] *turns out well founded*
[14] *slain*

* *Rank.* There is a double idea in this word: first, too full of blood and corruption, and hence requiring to be bled (a gentle way of saying "put to death"); and second, growing too high like a luxuriant weed, and hence requiring to be cut down.

If I myself, there is no hour so fit
As Cæsar's death's hour; nor *no*[1] instrument
Of half *that*[2] worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you *bear me hard*,[3]
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure. *Live*[4] a thousand years,
I shall not find myself so *apt*[5] to die:
No place will please me so, no *mean*[6] of death,
As here *by*[7] Cæsar, and by you cut off,
The choice and master spirits of this age.

Bru. O Antony, beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands and this our present act,
You see we do, yet see you but our hands
And *this the bleeding business*[8] they have done:
Our hearts you see not; they are *pitiful*;[9]
And pity *to*[10] the general wrong of Rome—
As fire drives out fire, so pity pity—*
Hath done this deed on Cæsar. *For your part*,[11]
To you our swords have leaden points, Mark Antony,
Our arms, no strength of malice;[12]† and our hearts,
Of brothers' temper, do *receive you in*[13]
With all kind love, good thoughts, and reverence.

Cas. Your *voice*[14] shall be as strong as any man's
In the disposing of new *dignities*.[15]

Bru. Only be patient, till we have appeased
The multitude, beside themselves with fear,
And then we will *deliver*[16] you the cause,

[1] *any*
[2] *such*
[3] *bear me enmity*
[4] *if I live*
[5] *fit*
[6] *means*
[7] *by the side of*
[8] *this bloody deed that*
[9] *full of pity*
[10] *for*
[11] *as far as you are concerned*
[12] *no feeling of malice makes our arms strong against you*
[13] *welcome*
[14] *vote*
[15] *offices*
[16] *relate to. We talk now of an orator's "delivery" in the sense of style or manner of speaking*

* *I. e.* as the pain of a burn is supposed to be driven out by applying heat to it, so our pity for Rome drives out our pity for Cæsar. It is a common though erroneous idea that if one is burnt slightly, the pain is taken away by holding the burnt part close to a fire. The homœopathic principle of curing diseases by small doses of poisons which would produce the same diseases in healthy persons, and the prevention of disease by inoculation are similar ideas, and often prove efficacious. (The first "fire" is here a dissyllable).

† This is Capell's emendation for "our arms *in* strength of malice; and," etc., which would mean either "made strong by hatred" or "made strong by the deed of malice they have done." The arms powerful for evil are contrasted with their tender hearts. Above, Brutus says: "Yet see you but our hands . . . our hearts you see not."

Why I, that did love Cæsar when I struck him,
Have thus *proceeded.*[1]
Ant. I doubt not of your wisdom.
Let each man *render*[2] me his bloody hand:
First, Marcus Brutus, will I shake with you;
Next, Caius Cassius, do I take your hand;
Now, Decius Brutus, yours; now, yours, Metellus;
Yours, Cinna; and, my valiant Casca, yours;
Though last, not least in love, yours, good Trebonius.
Gentlemen all,—alas, what shall I say?
My *credit*[3] now stands on such slippery ground
That *one of two bad ways you must conceit me,*[4]
Either a coward or a flatterer.
That I did love thee, Cæsar, O, 'tis true:
If then thy spirit look upon us now,
Shall it not grieve thee, *dearer*[5] than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy *corse?*[6]
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood
It would become me better than to *close*
In terms[7] of friendship with thine enemies.
Pardon me, Julius! Here wast thou *bay'd,*[8] brave hart;
Here didst thou fall; and here thy hunters stand,
Sign'd in thy spoil,[9] and crimson'd in thy *lethe.*[10] *

[1] *acted or behaved*
[2] *give*
[3] *reputation*
[4] *you must think of me in one of two bad ways*
[5] *more deeply*
[6] *corpse*
[7] *end by making terms*
[8] *brought to bay*
[9] *distinguished by the stains of thy blood, their trophy*
[10] *life's blood*

* *Lethe* is properly one of the rivers in the Lower World, whose waters the souls of the dead drank of and were thereby rendered oblivious of all that they had done or seen before. The commentators take it in this passage, however, to mean "death," and to be coined from the Latin *lethum* (death), the word lethal, in the sense of deadly, being common. But might it not, after all, have its original sense? The conspirators have "crimsoned" themselves in the *river of Cæsar's blood*, which has made them *forget* their former selves: they are now going to live a totally new life; like the souls of the dead who have drunk of the waters of Lethe, they have done with the past, they have buried it in *oblivion*. We must remember that it is Antony who is speaking, and that he is no great friend of the conspirators.

O world, thou wast the forest to this *hart;*[1]
And this, indeed, O world, the *heart*[1] of thee.
How like a deer, *strucken*[2] by many princes,
Dost thou here lie!
Cas. Mark Antony,—
Ant. Pardon me, Caius Cassius:
The enemies of Cæsar shall say this;
Then, in a friend, it is cold *modesty.*[3]
Cas. I blame you not for praising Cæsar so;
But what compact mean you to have with us?
Will you be *picked*[4] *in number of*[5] our friends;
Or shall we *on,*[6] and not depend on you?
Ant. Therefore I took your hands; but was, indeed,
Sway'd from the point, by looking down on Cæsar.
Friends am I with you all and love you all,
Upon this hope,[7] that you shall give me reasons
Why and wherein Cæsar was dangerous.
Bru. Or else were this a savage spectacle.
Our reasons are so *full of good regard,*[8]
That were you, Antony, the son of Cæsar,
You *should*[9] be satisfied.
Ant. That's all I seek:
And *am* moreover *suitor*[10] that I may
Produce[11] his body to the market-place
And in the pulpit, as becomes a friend,
Speak in the *order*[12] of his funeral.
Bru. You shall, Mark Antony.
Cas. Brutus, a word with you,—
[*Aside to Brutus*] You know not what you do; do not consent
That Antony speak *in*[13] his funeral.
Know you how much the people may be moved
By that which he will utter?
Bru. *By your pardon;*[14]—
I will myself into the pulpit first,
And show the reason of our Cæsar's death:
What Antony shall speak, I will *protest*[15]
He speaks by leave and by permission;

[1] *note the play on the words "hart" and "heart"*
[2] *struck or stricken*
[3] *moderation*
[4] *marked*
[5] *in (the) number of*
[6] *(go) on*
[7] *in the hope; by reason of the hope*
[8] *satisfactory*
[9] *would*
[10] *beg*
[11] *bring out*
[12] *course*
[13] *during*
[14] *with your permission (The Latin* venia *is similarly used both of "pardon" and "leave")*
[15] *set forth, declare*

And that we are contented Cæsar shall
Have all true rites and lawful ceremonies.
It *shall advantage more than do us wrong.*[1]
Cas. I know not what may *fall;*[2] I like it not.
Bru. Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar,
And say, you do't by our *permission;*[3]
Else shall you not have any hand at all
About his funeral: and you shall speak
In the same pulpit *whereto*[4] I am going,
After my speech is ended.
Ant. Be it so;
I do desire no more.
Bru. Prepare the body, then, and follow us.
[*Exeunt all but* ANTONY.
Ant. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever livéd in the *tide of times.*[5]
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,—
Which, like dumb mouths, do *ope*[6] their ruby lips,
To beg the voice and utterance of my tongue—
A curse shall light upon the limbs of men;*
Domestic fury and fierce civil strife,[7]
Shall *cumber*[8] all the parts of Italy;
Blood and destruction shall be so *in use,*[9]
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants *quarter'd*[10] *with*[11] the hands of war;
All pity *choked*[12] *with custom of*[13] *fell*[14] deeds:

[1] *will do us more good than harm*
[2] *happen (We still use "befall" and "fall out" in this sense)*
[3] *a quadrisyllable*
[4] *to which*
[5] *lapse of ages*
[6] *open*
[7] i. e. *households shall be divided against themselves, Romans against Romans*
[8] *oppress*
[9] *usual*
[10] *slaughtered*
[11] *by*
[12] *being choked*
[13] *with the frequency of, or with the having grown accustomed to*
[14] *cruel*

* *I. e.* men shall be struck with paralysis, lameness, blindness, and all sorts of *bodily* infirmities. There is nothing uncommon in invoking curses on a person's "limbs," and certainly no reason to alter the text as some have suggested. Bodily infirmities are even nowadays considered by the vulgar to be a judgment or curse of heaven.

And Cæsar's spirit, *ranging*[1] for revenge,
With *Até*[2] by his side come hot from hell,
Shall in *these cónfines*[3] with a monarch's voice
Cry "*Havoc!*"[4] and *let slip*[5] the *dogs of war*;[6]
That[7] this foul deed shall smell above the earth
With *carrion*[8] men, *groaning for*[9] burial.

Enter a SERVANT.

You serve Octavius Cæsar, do you not?

Serv. I do, Mark Antony.

Ant. Cæsar did write for him to come to Rome.

Serv. He did receive his letters, and is coming;
And bid me say to you by word of mouth,—
O Cæsar!— [*Seeing the body.*

Ant. Thy heart is *big*,[10] get thee apart and weep.
Passion,[11] I see, is catching; for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?

Serv. He lies to-night within seven leagues of Rome.

Ant. Post back with speed, and tell him what hath chanced:
Here is a mourning Rome, a dangerous Rome,
No *Rome*[12] of safety for Octavius yet;
Hie[13] hence, and tell him so. Yet, stay awhile;
Thou shalt not *back*,[14] till I have borne this *corse*[15]
Into the *market-place:*[16] there shall I try,
In my oration, how the people take
The cruel *issue*[17] of these bloody men;
According to *the which*[18] thou shalt discourse
To young Octavius of the state of things.
Lend me your hand.[19]

[*Exeunt with* CÆSAR'S *body.*

[1] *scouring the land*
[2] *the goddess of revenge*
[3] *this district. Cf. Latin* finis, *which in the plural means territories*
[4] i. e. "*no quarter!*"
[5] *unleash*
[6] i. e. *famine, sword, and fire. Cf.* Henry V., *Prologue, l.* 7
[7] *so that*
[8] *rotting*
[9] *crying for*
[10] *swollen, bursting with sorrow*
[11] *grief*
[12] *a play on the word "room"*
[13] *hasten*
[14] *go back*
[15] *corpse*
[16] *Forum*
[17] *deed*
[18] i. e. *the way they take it*
[19] *we say "Lend me a hand"*

SCENE II. *Rome. The Forum.*

Enter BRUTUS *and* CASSIUS, *and a throng of* CITIZENS.

Citizens. We will be satisfied;[20] let us be satisfied.

[20] *we must have an explanation of this matter*

Bru. Then follow me, and give me audience, friends.
Cassius, go you into the other street,
And *part the numbers.*[1]
Those that will hear me speak, let 'em stay here;
Those that will follow Cassius, go with him;
And public reasons shall be *renderéd*[2]
Of Cæsar's death.

1 *Cit.* I will hear Brutus speak.

2 *Cit.* I will hear Cassius; and *compare*[3] their reasons,
When severally we hear them *renderéd.*[2]

[*Exit* CASSIUS, *with some of the* CITIZENS.

BRUTUS *goes into the pulpit.*

3 *Cit.* The noble Brutus *is*[4] ascended: silence!

Bru. Be patient till the *last.*[5]
Romans, countrymen, and *lovers!*[6] hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: *censure*[7] me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If then that friend demand, why Brutus rose against Cæsar this is my answer:—Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all free men? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at *it,*[8] as he was valiant, I honour him; but, as he was ambitious, I slew him. There *is*[9] tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base, *that would be*[10] a bondman? If any, speak; for him have I offended. Who is here *so rude, that would*

[1] *divide the crowd*

[2] *a trisyllable; given*

[3] *compare we, let us compare*

[4] *has*
[5] *end*
[6] *friends*

[7] *judge (Latin* censeo)

[8] *his good fortune (The Clarendon Press edition says, "at your prosperity," but this seems impossible)*
[9] *are*
[10] *as to wish to be*

not be a Roman?[1] If any, speak; for him have I offended. Who is here so vile, that will not love his country? If any, speak; for him have I offended. I pause for a reply.

All. None, Brutus, none.

Bru. Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is *enrolled*[2] in the Capitol; his glory not *extenuated*,[3] wherein he was worthy, nor his offences *enforced*,[4] for which he suffered death.

Enter ANTONY *and others, with* CÆSAR'S *body.*

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? *With this*[5] I depart,—that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

All. Live, Brutus! live! live!

1 *Cit.* Bring him with triumph home unto his house.

2 *Cit.* Give him a statue with his ancestors.

3 *Cit.* Let him be Cæsar.

4 *Cit.* Cæsar's better *parts*[6]
Shall now be crown'd[7] in Brutus.

1 *Cit.* We'll bring him to his house with shouts and clamours.

Bru. My countrymen,—

2 *Cit.* Peace! silence! Brutus speaks.

1 *Cit.* Peace, ho!

Bru. Good countrymen, let me depart alone,
And, for my sake, stay here with Antony:
Do *grace*[8] to Cæsar's *corse*,[9] and grace his speech
Tending to Cæsar's glories, which Mark Antony,
By our permission, is allow'd to make.
I do entreat you, not a man depart,

[1] *such a barbarian as to wish not to be a Roman*

[2] *recorded*
[3] *belittled*

[4] *magnified*

[5] i. e. *with this remark (referring to what follows)*

[6] *qualities*
[7] i. e. *shall reach their culmination or crowning point*

[8] *honor*
[9] *corpse*

Save *I*[1] alone, till Antony have *spoke*.[2] [*Exit.*
1 *Cit.* Stay, ho! and let us hear Mark Antony.
3 *Cit.* Let him go up into the public chair; 70
We'll hear him. Noble Antony, go up.
Ant. For Brutus' sake, I am *beholding*[3] to you.
[*Goes into the pulpit.*
4 *Cit.* What does he say of Brutus?
3 *Cit.* He says, for Brutus' sake,
He finds himself *beholding*[3] to us all.
4 *Cit.* 'Twere best he speak no harm of Brutus here.
1 *Cit.* This Cæsar was a tyrant.
3 *Cit.* Nay, that's certain:
We are blessed that Rome is rid of him.
2 *Cit.* Peace! let us hear what Antony can say. 80
Ant. You *gentle*[4] Romans,—
Citizens. Peace, ho! let us hear him.
Ant. Friends, Romans, countrymen, *lend me your ears;*[5]
I come to bury* Cæsar, not to praise him.
The evil that men do lives after them;
The good is oft *interrèd*[6] with their bones;
So let it be with Cæsar.† The noble Brutus
Hath told you Cæsar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Cæsar *answer'd it*.[7] 90
Here, under leave of Brutus and the rest,—
For Brutus is an honourable man,
So are they all, all honourable men,—
Come I to speak *in*[8] Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome,

[1] *me*
[2] *spoken*
[3] *beholden, obliged*
[4] *in the sense of our "gentlemen"*
[5] *listen to me*
[6] *a trisyllable*
[7] *suffered for it, paid for it. (We still say "He has a great deal to answer for" in nearly the same sense)*
[8] *during or at*

* An anachronism: at this time the dead were burnt on a funeral pyre. (Cf. III. ii. 263)

† This refers to "the good" only, and not to "the evil." Let Cæsar's good deeds be interred with him: I will not speak of *them*.

Whose ransoms did the *general coffers*[1] fill:
Did this in Cæsar seem ambitious?
When that[2] the poor have cried, Cæsar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal*
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, *to mourn*[3] for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason! Bear with me;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

1 *Cit.* Methinks there is much reason in his sayings.

2 *Cit.* If thou consider rightly of the matter,
Cæsar has had great wrong.

3 *Cit.* Has he, *masters?*[4]
I fear there will a worse come in his place.

4 *Cit.* Mark'd ye his words? He would not take the crown:
Therefore 'tis certain he was not ambitious.

1 *Cit. If it be found so, some will dear abide it.*[5]

[1] *the treasury of the state*
[2] *when*
[3] *from mourning*
[4] *my men*
[5] *if this be found to be true, some will pay dearly for it*

* Mr. Wright (Clarendon Press) points out that the Lupercal was the cave or grotto in which Romulus and Remus were found, whereas Shakespeare speaks of it as a hill. But surely "on the Lupercal" means "*during the festival of the Lupercalia.*" The preposition "*on*" is the natural one to express a point of time. We say, *e. g.*, "*on* Sunday" "*on* the 1st of the month." In I. i. 75 we have "it is the feast of *Lupercal*," *i. e.*, the feast Lupercal, where Lupercal is the name of the feast, and certainly not of a mountain.

2 *Cit.* Poor soul! his eyes are red as fire with weeping.
3 *Cit.* There's not a nobler man in Rome than Antony.
4 *Cit.* Now mark him, he begins again to speak.
Ant. But yesterday the word of Cæsar might
Have stood against the world: now lies he there,
And none so poor to do him reverence.*
O *masters*,[1] if I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men:
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself, and you,
Than *I will wrong*[2] such honourable men.
But here's a parchment with the seal of Cæsar;
I found it in his closet, 'tis his will:
Let but the *commons*[3] hear this testament,—
Which, pardon me, I do not mean to read,—
And they would go and kiss dead Cæsar's wounds
And dip their *napkins*[4] in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it, as a rich legacy,
Unto their issue.
4 *Cit.* We'll hear the will: read it, Mark Antony.
All. The will, the will! we will hear Cæsar's will.
Ant. Have patience, gentle friends, I must not read it;
It is not meet you know how Cæsar loved you.

[1] *my men*
[2] *should strictly be "to wrong"*
[3] *populace*
[4] *handkerchiefs*

* *I. e.* and (there is) none so poor (*i. e.* so lowly) (as) to do him reverence. The commentators seem to find needless difficulty in interpreting this line. The meaning is obvious, and the ellipsis natural. Cf. *Twelfth Night*, II. iv. 99: "No woman's heart so big to hold so much," *i.e.* so big as to, etc.; and cf. also *Julius Cæsar*, IV. iii. 79: "so covetous, to lock."

You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad:
'Tis good you know not that you are his heirs;
For, if you should, O, what would come of it!
4 *Cit.* Read the will! we'll hear it, Antony;
You shall read us the will, Cæsar's will.
Ant. Will you be patient? will you stay awhile?
I have *o'ershot myself*[1] to tell you of it:
I fear I wrong the honourable men
Whose daggers have stabb'd Cæsar; I do fear it.
4 *Cit.* They were traitors: honourable men!
All. The will! the testament!
2 *Cit.* They were villains, murderers: the will! read the will!
Ant. You will compel me, then, to read the will?
Then make a ring about the *corse*[2] of Cæsar,
And let me show you him that made the will.
Shall I descend? and will you give me leave?
All. Come down.
2 *Cit.* Descend.
3 *Cit.* You shall have leave. [*He comes down.*
4 *Cit.* A ring; stand round.
1 *Cit.* Stand *from*[3] the *hearse*[4], stand from the body.
2 *Cit.* Room for Antony, most noble Antony.
Ant. Nay, *press*[5] not so upon me; stand far off.
Citizens. Stand back! Room! Bear back!
Ant. If you have tears, prepare to shed them now.
You all do know this mantle: I remember
The first time ever Cæsar put it on;
'Twas on a summer's evening, in his tent,
That day he overcame the *Nervii:*[6]
Look, in this place ran Cassius' dagger through:

[1] *gone too far*
[2] *corpse*
[3] *away from*
[4] *coffin*
[5] *crowd*
[6] *a Belgic tribe defeated by Cæsar at the battle of the Sambre, 57 B. C.*

See what a rent the *envious*[1] Casca made:
Through this, the well-belovéd Brutus stabb'd;
And, as he plucked his curséd steel away,
Mark how the blood of Cæsar follow'd it,
As[2] rushing out of doors, to *be resolved*[3]
If Brutus so unkindly *knock'd*,[4] or no;
For Brutus, as you know, was Cæsar's *angel:*[5]
Judge, O you gods, how dearly Cæsar loved him!
This was the most *unkindest*[6] cut of all;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitor's arms,
Quite vanquish'd him: then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statua,
Which all the while ran blood, great Cæsar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason *flourished*[7] over us.
O, now you weep, and I perceive, you feel
The *dint*[8] of pity: these are *gracious*[9] drops.
Kind souls, what, weep you when you but behold
Our Cæsar's vesture wounded? Look you here.
Here is himself, *marr'd*,[10] as you see, *with*[11] traitors.

1 *Cit.* O piteous spectacle!
2 *Cit.* O noble Cæsar!
3 *Cit.* O woful day!
4 *Cit.* O traitors! villains!
1 *Cit.* O most bloody sight!
2 *Cit.* We will be revenged.
Citizens. Revenge! About! Seek! Burn! Fire! Kill! Slay! Let not a traitor live!
Ant. Stay, countrymen.
1 *Cit.* Peace there! hear the noble Antony.
2 *Cit.* We'll hear him, we'll follow him, we'll die with him.

[1] *malicious*
[2] *as if*
[3] *ascertain*
[4] *struck*
[5] *second self (alter ego)*
[6] *double superlative*
[7] *stood triumphant*
[8] *impression*
[9] *holy*
[10] *mangled*
[11] *by*

Ant. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable:
What private *griefs*[1] they have, alas, I know not,
That made them do it: they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to *steal away your hearts*:[2]
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him.
For I have neither *wit*,[3] nor words, nor worth,
Action, nor *utterance*,[4] nor the power of speech,
To[5] stir men's blood: I only speak *right on*;[6]
I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor, poor, dumb mouths,
And bid them speak for me: but were I Brutus,
And Brutus Antony, *there were an Antony*[7]
Would *ruffle*[8] up your spirits, and put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise and mutiny.
Citizens. We'll mutiny.
1 *Cit.* We'll burn the house of Brutus.
3 *Cit.* Away, then! come, seek the conspirators.
Ant. Yet hear me, countrymen; yet hear me speak.
Citizens. Peace, *ho!*[9] Hear Antony. Most noble Antony.
Ant. Why, friends, you go to do you know not what:
Wherein hath Cæsar thus deserved your *loves?*[10]
Alas, you know not,—I will tell you then:
You have *forgot*[11] the will I told you of.
Citizens. Most true: the will! Let's stay and hear the will.
Ant. Here is the will, and under Cæsar's seal:—
To every Roman citizen he gives,
To every *several*[12] man, *seventy-five drachmas*.[13]
2 *Cit.* Most noble Cæsar! We'll revenge his death.
3 *Cit.* O royal Cæsar!

[1] *grievances*

[2] *lead you astray by working on your emotions*

[3] *intelligence*
[4] *fine elocution*

[5] *so as to*
[6] *straight on*, i.e. *without stopping to weigh what I am going to say*
[7] *he would be an Antony who, etc.*
[8] *stir*

[9] *there!*

[10] *either "your manifestations of love" or "the love of you all"*
[11] *forgotten*

[12] *separate*
[13] *about fourteen and a half dollars*

Ant. Hear me with patience.
Citizens. Peace, ho!
Ant. Moreover, he hath left you all his walks,
His private arbours, and new-planted orchards,
On this side Tiber;[1] he hath left them you,
And to your heirs for ever; common pleasures,
To walk abroad[2] and *recreate*[3] yourselves.
Here was a Cæsar! when comes such another?
1 *Cit.* Never, never! Come away, away!
We'll burn his body in the holy place,
And with the brands *fire*[4] the traitors' houses.
Take up the body.
2 *Cit.* Go fetch fire.
3 *Cit. Pluck*[5] down benches.
4 *Cit. Pluck*[5] down forms, windows, anything.
[*Exeunt* Citizens, *with the body.*
Ant. Now *let it work.*[6] Mischief, thou art afoot,
Take thou what course thou wilt!
Enter a SERVANT.
How now, fellow!
Serv. Sir, Octavius is already come to Rome.
Ant. Where is he?
Serv. He and Lepidus are at Cæsar's house.
Ant. And thither *will I*[7] straight to visit him:
He comes *upon a wish.*[8] Fortune is merry,
And in this mood will give us anything.
Serv. I heard him say, Brutus and Cassius
Are rid[9] like madmen through the gates of Rome.
Ant. Belike[10] they had some *notice of*[11] the people,
How I had moved them. Bring me to Octavius.
[*Exeunt.*

[1] i. e. *on the Forum side of the Tiber, though Cæsar's gardens were really on the other side*
[2] *for walking abroad in*
[3] *refreshing, or it may mean amusing, as we now use the word recreation. Possibly the two ideas are both contained in the word*
[4] *a dissyllable*
[5] *pull, tear*
[6] i. e. *let the ferment I have produced go on by itself*
[7] *will I go*
[8] *just as I was wishing for him*
[9] *have ridden*
[10] *probably*
[11] *intimation about. Cf. our phrase "news of a thing"*

SCENE III. *Rome. A Street.*

Enter CINNA, *the Poet.*

Cin. I dreamt *to-night*[12] that I did feast with Cæsar,
And things unlucky *charge my fantasy.*[13]
I have no will to wander *forth*[14] of doors,
Yet something leads me forth.
Enter CITIZENS.
1 *Cit.* What is your name?

[12] *last night*
[13] *weigh upon my imagination*
[14] *out*

2 *Cit.* Whither are you going?
3 *Cit.* Where do you dwell?
4 *Cit.* Are you a married man, or a bachelor?
2 *Cit.* Answer every man *directly*.[1]
1 *Cit.* Ay, and briefly.
4 *Cit.* Ay, and wisely.
3 *Cit.* Ay, and truly, *you were best*.[2]

Cin. What is my name? Whither am I going? Where do I dwell? Am I a married man or a bachelor? Then, to answer every man directly and briefly, wisely and truly: wisely I say, I am a bachelor.

2 *Cit.* That's as much as to say, they are fools that marry: *you'll bear me a bang*[3] for that, I fear. Proceed; directly.

Cin. Directly,[4] I am going to Cæsar's funeral.

1 *Cit.* As a friend, or an enemy?

Cin. As a friend.

2 *Cit.* That matter is answered directly.

4 *Cit.* For your dwelling, briefly.

Cin. Briefly, I dwell by the Capitol.

3 *Cit.* Your name, sir, truly.

Cin. Truly, my name is Cinna.

1 *Cit.* Tear him to pieces; he's a conspirator.

Cin. I am Cinna the poet, I am Cinna the poet.

4 *Cit.* Tear him for his bad verses, tear him for his bad verses.

Cin. I am not Cinna the conspirator.

2 *Cit.* It is no matter, his name's Cinna; pluck but his name out of his heart, and *turn him going*.[5]

3 *Cit.* Tear him, tear him! Come, brands, ho! fire-brands! To Brutus', to Cassius'; burn all. Some to Decius' house and some to Casca's; some to Ligarius'. Away! go!

[*Exeunt.*

[1] *straightforwardly*

[2] *it were best for you*

[3] *I'll see that you bear (receive) a blow*

[4] *a quibble on the word; here it means "immediately"*

[5] *pack him off*

ACT IV.

SCENE I. *Rome.*[1] *A Room in* ANTONY'S *House.* ANTONY, OCTAVIUS, *and* LEPIDUS, *seated at a table.*

Ant. *These*[2] many, then, shall die; their names are *down.*[3]

Oct. Your *brother*[4] too must die; consent you, Lepidus?

Lep. I do consent—

Oct. Jot him down, Antony.

Lep. Upon condition Publius* shall not live,
Who is your sister's son, Mark Antony.

Ant. He shall not live; look, *with a spot*[5] I *damn*[6] him.
But Lepidus, go you to Cæsar's house;
Fetch the will hither, and we shall determine
How to *cut off some charge in legacies.*[7]

Lep. What, shall I find you here?

Oct. *Or*[8] here, or at the Capitol.

[*Exit* LEPIDUS.

Ant. This is a *slight*[9] *unmeritable*[10] man,
Meet to be sent on errands: is it fit,
The three-fold world divided,[11] he should *stand*[12]
One of the three to share it?

Oct. *So you thought him;*[13]
And *took his voice*[14] who should be *pick'd*[15] to die,
In our black sentence and proscription.

Ant. Octavius, I have seen more days than you:†
And though we lay these honours on this man,
To ease ourselves of *divers slanderous loads,*[16]
He shall but bear them as the ass bears gold,
To groan and sweat under the business,
Either led or driven as we point the way;
And having brought our treasure where we will,

[1] *the meeting was really near Bolonia on a little island, and did not take place till October, 43* B. C.
[2] *so*
[3] *ticked off, marked down*
[4] *Paulus*
[5] i. e., *by writing his name*
[6] *condemn*
[7] *cut down some of the legacies* (*"charge" is equivalent to "burden"*)
[8] *either*
[9] *worthless*
[10] i. e. *without merit*
[11] *that in a three-fold division of the world*
[12] *be left*
[13] *you thought him a fit person*
[14] *allowed him a vote in our councils*
[15] *condemned*
[16] *sundry loads of abusive attacks*

Publius. Plutarch says (Skeat's Ed., p. 169): "Antonius also forsook *Lucius Cæsar*, who was his *uncle* by his mother." Either Shakespeare has made a slip both in the name and relationship or the text is corrupt.

† Antony was about twenty years older than Octavius, who was at this time twenty.

Then take we down his load, and *turn*[1] him off;
Like to the empty ass, to shake his ears
And graze *in*[2] commons.*
Oct. You may do your will;
But he's a tried and valiant *soldier*.[3]
Ant. So is my horse, Octavius; and for that
I do *appoint*[4] him store of *provender*.[5]
It is a creature that I teach to fight,
To *wind*,[6] to stop, to run *directly*[7] on,
His *corporal*[8] motion govern'd by my spirit.
And, *in some taste*,[9] is Lepidus but so;
He must be taught, and train'd, and bid go forth;
A *barren-spirited*[10] fellow; one that feeds
On objects, arts,† and imitations,
Which, *out of use and staled by other men*,
Begin his fashion:[11] do not talk of him
But as a *property*.[12] And now, Octavius,
Listen great things:—Brutus and Cassius
Are levying *powers:*[13] we must straight *make head:*[14]
Therefore let our alliance be combined,
Our *best friends made*,[15] and our best means *stretch'd out;*[16]
And let us presently *go sit in council*[17]
How *covert*[18] matters may be best disclosed,
And open perils *surest answeréd*.[19]
Oct. Let us do so: for *we are at the stake*,[20]
And bayed about *with*[21] many enemies;
And some that smile have in their hearts, I fear,
Millions of mischiefs. [*Exeunt.*

[1] *pack*
[2] *on*
[3] *a trisyllable*
[4] *allot*
[5] *provisions*
[6] *wheel*
[7] *straight*
[8] *bodily*
[9] *in a way; to some extent*
[10] *dull*
[11] i. e., *when they have been made common by others and gone out of fashion; they begin to be fashionable with him*
[12] *tool*
[13] *forces*
[14] *oppose them*
[15] *most useful friendships formed. Cf. our phrase "to make friends"*
[16] *made the most of*
[17] *go and sit, etc.*, i. e., *consult*
[18] *hidden*
[19] *most safely combated*
[20] *tied to the stake like bears baited by dogs*
[21] *by*

* Graze on the common land; a figurative way of expressing "go back and form one of the multitude."

† Other readings are: (1) "abject orts" (Theobald's emendation) = thrown away fragments or fag-ends; (2) "abjects, orts" (Staunton's reading) = leavings, fragments; in the first case *abject* is an adjective, in the second a noun. (3) The folio reading was "on objects, Arts, and Imitations," where "objects" would mean "things which catch his eye." Lepidus is a man who does not go into things deeply.

SCENE II. *Before* BRUTUS' *Tent, in the Camp near Sardis.*

Drum. Enter BRUTUS, LUCILIUS, LUCIUS, *and* Soldiers; TITINIUS *and* PINDARUS *meet them.*

Bru. Stand, ho!
Lucil. Give the word, ho! and stand.
Bru. What now, Lucilius! is Cassius near?
Lucil. He is at hand; and Pindarus is come
To *do you salutation*[1] from his *master*.[2]
Bru. He greets me *well*.[3] Your master, Pindarus,
In his own change, or by ill officers,[4]
Hath given me *some worthy cause*[5] to wish
Things done, undone; but, if he be at hand,
I shall be satisfied.
Pin. I do not doubt
But that my noble master will *appear*
Such as he is, full of regard and honour.[6]
Bru. He is not doubted.[7] A word, Lucilius:
How he received you, *let me be resolved*.[8]
Lucil. With courtesy and with respect enough;
But not with such *familiar instances*[9]
Nor with such free and friendly *conference*[10]
As he hath *used*[11] of old.
Bru. Thou hast described
A hot friend cooling: ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony.
There are no tricks in plain and simple faith;
But *hollow*[12] men, like horses hot *at hand*,[13]
Make gallant show and promise of their mettle;
But when they should endure the bloody spur,
They *fall*[14]* their crests, and, like deceitful jades,
Sink in the trial. Comes his army on?

[1] *salute you*
[2] i. e. *Cassius*
[3] *opportunely (not, as some take it, "in a friendly way")*
[4] *owing to some change in himself, or to the actions of bad officers*
[5] *good cause*
[6] *show himself in his true character, full of thoughtfulness and honor*
[7] *I do not mistrust him*
[8] *tell me*
[9] *familiar attentions*
[10] *talk*
[11] *made use of*
[12] *insincere*
[13] i. e. *either when held* in *hand (curbed in), or when led* by *hand instead of being mounted*
[14] *let fall*

* For this transitive use of "fall," cf. *Othello*, Act IV., Scene i.:—
If that the earth could teem with woman's tears,
Each drop she *falls* would prove a crocodile.

Lucil. They mean this night in *Sardis*[1] to be quarter'd;
The greater part, *the horse in general*,[2]
Are come with Cassius. [*March within.*
Bru. Hark! he is arrived.
March gently on to meet him.
Enter CASSIUS *and his Powers.*[3]
Cas. Stand, ho!
Bru. Stand, ho! *repeat*[4] the word along.
1 *Sold.* Stand!
2 *Sold.* Stand!
3 *Sold.* Stand!
Cas. Most noble brother, you have done me wrong.
Bru. Judge me, you gods! wrong I mine enemies?
And, if not so, how should I wrong a brother?
Cas. Brutus, this sober form of yours hides wrongs;
And when you do them—
Bru. Cassius, *be content*,[5]
Speak your *griefs*[6] softly: I do know you well.
Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle: bid them move away;
Then in my tent, Cassius, *enlarge your griefs*,[7]
And I will give you audience.
Cas. Pindarus,
Bid our commanders lead their *charges*[8] off
A little *from*[9] this ground.
Bru. Lucilius, do you the like; and let no man
Come to our tent till we have done our conference.
Let Lucius and Titinius guard our door.
[*Exeunt.*

[1] *chief town of Lydia*
[2] *the main body of the horse*
[3] *soldiers*
[4] *pass*, i. e. *say it one after another*
[5] *contain yourself, be calm*
[6] *grievances*
[7] *enlarge upon (speak freely of) your grievances*
[8] *troops*
[9] *away from*

SCENE III. *Within the Tent of* BRUTUS.

Enter BRUTUS *and* CASSIUS.

Cas. That you have wrong'd me, doth appear in this:

You have condemn'd and *noted*[1] Lucius Pella
For taking bribes here of the Sardians;
Wherein my letters, praying on his *side*[2]
Because I knew the man, were *slighted off*.[3]

Bru. You wrong'd yourself to write in such a case.

Cas. In such a time as this it is not meet
That every *nice*[4] offence should *bear his comment*.[5]

Bru. Let me tell you, Cassius, you yourself
Are much condemn'd to *have*[6] an itching palm;
To sell and mart[7] your offices for gold
To undeservers.

Cas. I an itching palm!
You know that you are Brutus that speaks this,
Or, by the gods, this speech were else your last.

Bru. The name of Cassius *honours*[8] this corruption,
And chastisement doth therefore hide *his*[9] head.

Cas. Chastisement!

Bru. Remember March, the ides of March remember:
Did not great Julius bleed for justice' sake?
What villain touch'd his body, that did stab,
And not for justice?[10] What, shall one of us,
That struck the foremost man of all this world
But for supporting[11] robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours*
For so much trash as may be grasp'd thus?[12]
I had rather be a dog, and bay the moon,
Than such a Roman.

Cas. Brutus, *bait*[13] not me,

[1] *openly disgraced*
[2] *behalf*
[3] *treated with contemptuous neglect*
[4] *trivial*
[5] *be commented upon (his = its)*
[6] *for having*
[7] *for selling and trafficking*
[8] *renders honorable (this is sarcastic)*
[9] *its*
[10] *for aught but justice' sake*
[11] *simply for countenancing*
[12] i. e. *for a handful of paltry gold*
[13] *others read "bay"*

* *I. e.* the vast empire of our great honor, which is contrasted in the next line with a mere handful of dross. *Honors* is plural, as abstract words often are in Shakespeare, when applied to more than one person at the same time.

I'll not endure it: you forget yourself,
To hedge me in;[1] I am a soldier, I,
Older in practice, abler than yourself
To make conditions.[2]
Bru. *Go to;*[3] you are not, Cassius.
Cas. I am.
Bru. I say you are not.
Cas. Urge me no more, I shall forget myself;
Have *mind upon your health,*[4] tempt me no farther.
Bru. Away, *slight*[5] man!
Cas. Is't possible?
Bru. Hear me, for I will speak.
Must I give way and room to your rash *choler?*[6]
Shall I be *frighted*[7] when a madman stares?
Cas. O ye gods, ye gods! Must I endure all this?
Bru. All this? ay, more: fret, till your proud heart break;
Go show your slaves how choleric you are,
And make your bondmen tremble. Must I *budge?*[8]
Must I *observe*[9] you? Must I stand and *crouch*
Under your testy humour?[10] By the gods,
You shall digest *the venom of your spleen,*[11]
Though it do *split*[12] you; for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are *waspish.*[13]
Cas. Is it come to this?
Bru. You say, you are a better *soldier:*[14]
Let it *appear so;*[15] make your vaunting true,
And it shall please me well: for mine own part,
I shall be glad to learn of noble men.
Cas. You wrong me every way; you wrong me, Brutus;
I said, an elder soldier, not a better:
Did I say, better?
Bru. If you did, I care not.

[1] *in putting restraint upon me*
[2] i. e. *with the people on whom offices are to be bestowed*
[3] *enough*
[4] *a care for your own safety*
[5] *insignificant*
[6] *anger*
[7] *affrighted*
[8] *give way*
[9] *pay court to, look up to*
[10] *cower before your peevishness*
[11] *your venomous malice*
[12] *burst*
[13] *malignant*
[14] *a trisyllable*
[15] *be proved*

Cas. When Cæsar lived, he durst not thus have *moved*[1] me.
Bru. Peace, peace! you durst not so have *tempted*[2] him.
Cas. I durst not?
Bru. No.
Cas. What, durst not *tempt*[3] him?
Bru. For your life you durst not.
Cas. Do not presume too much upon my love;
I may do that I shall be sorry for.
Bru. You have done that you should be sorry for.
There is no terror, Cassius, in your threats;
For I am arm'd so strong in *honesty*[4]
That they pass by me as the idle wind,
Which I *respect*[5] not. I did send to you
For certain sums of gold, which you denied me:
For I can raise no money by vile means:
By heaven, I had rather *coin my heart*,[6]
And drop my blood for drachmas, than to wring
From the *hard*[7] hands of peasants their *vile trash*[8]
By any *indirection*.[9] I did send
To you for gold to pay my legions,
Which you denied me: was that done like Cassius?
Should I have answer'd Caius Cassius so?
When Marcus Brutus grows so covetous,
To lock such *rascal counters*[10] from his friends,
Be ready, gods, with all your thunderbolts;
Dash him to pieces!
Cas. I denied you not.
Bru. You did.
Cas. I did not: he was but a fool
That *brought*[11] my answer back. Brutus hath *rived*[12] my heart:
A friend should bear his friend's *infirmities*.[13]
But Brutus makes mine greater than they are.
Bru. I do not, till you practice them on me.*

[1] *roused*
[2] *provoked. Cf. our modern phrase "Don't tempt me too far," in the same sense*
[3] *provoke*
[4] *honor*
[5] *heed*
[6] *give my heart to be made into money*
[7] i. e. *hard with working. We still talk of the "horny-handed sons of toil"*
[8] *paltry coppers*
[9] *crooked conduct, dishonorable means. Indirect is not straight*, i. e. *not straightforward, hence "crooked" in a bad sense*
[10] *worthless coins "Counters" were of practically no intrinsic value*
[11] *took*
[12] *riven*
[13] *weaknesses*

* *I. e.* not "I do not make them greater till," etc., but "I do not fail to bear them except when you bring them out in your dealings with me."

Cas. You love me not.
Bru. I do not like your faults.
Cas. A friendly eye could never see such faults.
Bru. A flatterer's would not, though they *do appear*[1]
As huge as high Olympus.
Cas. Come, Antony, and young Octavius, come,
Revenge yourselves *alone on Cassius*,[2]
For Cassius is *aweary*[3] of the world;
Hated by one he loves; braved by his brother;
Check'd[4] like a bondman; all his faults observed,
Set in a note-book, learn'd, and *conn'd by rote*,[5]
To cast into my teeth. O, I could weep
My spirit from mine eyes! There is my dagger,
And here my naked breast; within, a heart
Dearer[6] than *Plutus'*[7] mine, richer than gold:
If that thou* be'st a Roman, take it forth;
I, that denied thee* gold, will give my heart:
Strike, as thou* didst at Cæsar; for, I know,
When thou* didst hate him worst, thou* lovedst him better
Than ever thou* lovedst Cassius.
Bru. Sheathe your dagger:
Be angry when you will, *it shall have scope*;[8]
Do what you will, *dishonour shall be humour*.[9]
O Cassius, you are yokéd with a lamb
That carries anger as the flint bears fire,†
Who,[10] *much enforcéd*,[11] shows a hasty spark,
And *straight*[12] is cold again.
Cas. Hath Cassius lived
To be but mirth and laughter to his Brutus,
When grief and blood ill-temper'd vexeth him?

[1] *should actually appear. An emphatic subjunctive, not a statement of fact*
[2] *on Cassius alone*
[3] *right weary ("a" is intensive)*
[4] *held in check*
[5] *learnt by heart*
[6] *more precious*
[7] *the god of riches*
[8] *your anger shall have full play*
[9] *I will regard your dishonorable conduct as a mere caprice*
[10] *which*
[11] *struck hard*
[12] *straightway*

* It is worth remark that Cassius in this speech uses the second person *singular* in speaking to Brutus, whereas Brutus all along uses the *plural*, as does Cassius in the rest of the dialogue. It is probably an intentional indication of Cassius' extreme emotion for the moment.

† *I. e.* that has anger burning in its breast, but displays it in mere momentary flashes, and that only when forced to it.

Bru. When I spoke that, I was ill-temper'd too.
Cas. Do you confess so much? Give me your hand.
Bru. And my heart too.
Cas. O Brutus!
Bru. What's the matter?
Cas. Have not you love enough to bear with me,
When that rash *humour*[1] which my mother gave me
Makes me forgetful?
Bru. Yes, Cassius, and, from henceforth,
When you *are over-earnest*[2] with your Brutus,
He'll think *your mother chides*,[3] and leave you so.
[*Noise within.*
Poet.[4] [*Within*] Let me go in to see the generals;
There is some *grudge*[5] between 'em; 'tis not meet
They be alone.
Lucil. [*Within*] You shall not come to them.
Poet. [*Within*] Nothing but death shall *stay*[6] me.
Enter Poet, *followed by* Lucilius, Titinius, *and* Lucius.
Cas. How now! What's the matter?
Poet. For shame, you generals! What do you mean?
Love, and be friends, as two such men should be;
For I have seen more years, I'm sure, than ye.*
Cas. Ha, ha! how vilely doth this *cynic*[7] rhyme!

[1] *temperament*
[2] *use too hard words*
[3] *that it is your mother who is scolding*
[4] *in Plutarch it is Marcus Phaonius, a crazy philosopher, and not a poet, who makes his way into the tent*
[5] *ill-feeling*
[6] *stop*
[7] *rude fellow. The cynics were very outspoken philosophers*

* The verses are a translation of lines uttered by Nestor in the *Iliad*, and in North's *Plutarch* run as follows:—

"My lords, I pray you hearken both to me,
For I have seen mo years than suchie three."

Skeat's *Plutarch*, p. 134.

Bru. Get you hence, sirrah; saucy fellow, hence!
Cas. Bear with him, Brutus; 'tis his *fashion.*[1]
Bru. I'll know his humour, when he knows his time:*
What should the wars do with these *jigging fools?*[2]—
Companion,[3] hence!
Cas. Away, away, be gone!
[*Exit* POET.
Bru. Lucilius and Titinius, bid the commanders
Prepare to lodge their companies to-night.
Cas. And come yourselves, and bring Messala with you,
Immediately to us.
[*Exeunt* LUCILIUS *and* TITINIUS.
Bru. Lucius, a bowl of wine!
[*Exit* LUCIUS.
Cas. I did not think you could have been so angry.
Bru. O Cassius, I am sick *of many griefs.*[4]
Cas. Of your philosophy you make no use,
If you *give place to accidental evils.*[5]
Bru. No man bears sorrow better. Portia is dead.
Cas. Ha! Portia?
Bru. She is dead.
Cas. How 'scaped I *killing*[6] when I cross'd you so?—
O insupportable and touching loss!—
Upon[7] what sickness?
Bru. *Impatient of*[8] my absence,
And grief, that young Octavius with Mark Antony
Have made themselves so strong;—for *with*[9] her death
That tidings came: with this she fell *distract,*[10]

[1] *way: a trisyllable here*
[2] *rhyming fools, or silly poets*
[3] *you fellow!*
[4] *with many sorrows*
[5] *give way to chance evils*
[6] *being killed*
[7] *from*
[8] *from impatience at*
[9] *just before*
[10] *distracted*

* I'll pay regard to his humor when he pays regard to the seasonableness of his visits.

And, her attendants absent, swallowed fire.
Cas. And died so?
Bru. Even so.
Cas. O ye immortal gods!
Re-enter LUCIUS *with wine and tapers.*
Bru. Speak no more of her.—Give me a bowl of wine.
In this I bury all unkindness, Cassius. [*Drinks.*
Cas. My heart is thirsty for that noble pledge.
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love. [*Drinks.*
Bru. Come in, Titinius! [*Exit* LUCIUS.
Re-enter TITINIUS, *with* MESSALA.
Welcome, good Messala.
Now sit we close about this taper here,
And *call in question our necessities.*[1]
Cas. Portia, art thou gone?
Bru. No more, I pray you.
Messala, I have here received letters,
That young Octavius and Mark Antony
Come down upon us with a mighty *power,*[2]
Bending their expedition[3] toward Philippi.
Mes. Myself have letters of the self-same tenour.
Bru. With what addition?
Mes. That by proscription and *bills of outlawry,*[4]
Octavius, Antony, and Lepidus
Have put to death an hundred senators.
Bru. Therein our letters do not well agree;
Mine speak of seventy senators that died
By their proscriptions, Cicero being one.
Cas. Cicero one!
Mes. Cicero is dead,
And by that order of proscription.
Had you your letters from your wife, my lord?
Bru. No, Messala.
Mes. Nor *nothing*[5] in your letters *writ*[6] of her?

[1] *go into the question of what is to be done*
[2] *force*
[3] *marching*
[4] *placards advertising certain persons as outlaws*
[5] *anything*
[6] *written*

Bru. Nothing, Messala.
Mes. That, methinks, is strange.
Bru. Why ask you? Hear you aught of her in yours?
Mes. No, my lord.
Bru. Now, as you are a Roman, tell me true.
Mes. Then like a Roman bear the truth I tell:
For certain she is dead, *and by strange manner.*[1]
Bru. Why,[2] farewell, Portia. We must die, Messala:
With meditating that she must die *once,*[3]
I have the patience to endure it now.
Mes. Even so great men great losses should endure.
Cas. I have as much of this *in art*[4]* as you,
But yet my nature could not bear it so.
Bru. Well, *to our work alive.*[5] What do you think
Of marching to Philippi presently?
Cas. I do not think it good.
Bru. Your reason?
Cas. This it is:
'Tis better that the enemy seek us:
So shall he waste his means, weary his soldiers,
Doing himself *offence;*[6] whilst we, lying still,
Are full of rest, defence, and nimbleness.
Bru. Good reasons must, *of force,*[7] *give place*[8] to better.
The people 'twixt Philippi and this ground
Do stand but in a forced affection;[9]
For they have grudged us contribution:
The enemy, marching along *by them,*[10]
By them shall *make a fuller number up,*[11]
Come on refresh'd, *new-added,*[12] and encouraged:
From which advantage shall we cut him off,

[1] *and met her death in a strange manner*
[2] *well (in a tone of resignation)*
[3] *at some time or other*
[4] *in my philosophy*
[5] *to our business with the living; no more of the dead!*
[6] *harm*
[7] *perforce*
[8] *yield*
[9] *only appear to like us because they are forced to*
[10] *through their district*
[11] *be reinforced*
[12] *with increased numbers*

* Cassius' philosophy—he was a Stoic by conviction—like Brutus', would bid him bear a great grief like Brutus does; but he feels that his nature would not allow him to bear it so well. (See Characters of the Play, p. 39.)

If at Philippi we do face him there,
These people at our back.
Cas. Hear me, good brother.
Bru. Under your pardon.[1] You must note beside,
That we have *tried the utmost of our friends,*[2]
Our legions are brim-full, our cause is ripe:
The enemy increaseth every day;
We, at the height, are ready to decline.*
There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted,[3] all the voyage of their life
Is bound in shallows and in miseries.†
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose *our ventures.*[4]
Cas. Then, *with your will,*[5] go on;
We'll along ourselves, and meet them at Philippi.
Bru. The *deep*[6] of night *is*[7] crept upon our talk,
And nature must obey necessity;
Which we will *niggard*[8] with a little rest.
There is no more to say?
Cas. No more. Good night:
Early to-morrow will we rise and hence.
Bru. Lucius! [*Re-enter* LUCIUS]—My *gown.*[9]
[*Exit* LUCIUS.] Farewell, good Messala:
Good night, Titinius. Noble, noble Cassius,
Good night, and good repose.
Cas. O my dear brother!
This was an ill beginning of the night:
Never come such division 'tween our souls!
Let it not, Brutus.
Bru. Everything is well.
Cas. Good night, my lord.

[1] *with your good permission, I have something more to say*
[2] *got all the help we can from our friends*
[3] *if not taken advantage of*
[4] *what we have risked,* i. e., *the cargo or merchandise; cf. our phrase "The Company of Merchant Venturers"*
[5] *as you wish*
[6] *depth*
[7] *has*
[8] *stint*
[9] *dressing gown*

* *I. e.* our numbers have reached the highest point they can, and so any change in them must be by way of decrease.

† *I. e.* they journey through life buffeted by miseries, as a boat is buffeted by the choppy waves of shallow waters.

Bru. Good night, good brother.
Tit. and *Mes.* Good night, Lord Brutus.
Bru. Farewell, every one.
[*Exeunt* CASSIUS, TITINIUS, *and* MESSALA.
Re-enter LUCIUS, *with the gown.*
Give me the gown. Where is thy instrument?
Luc. Here in the tent.
Bru. What, thou speak'st drowsily?
Poor *knave*,[1] I blame thee not; thou art *o'er-watch'd*.[2]
Call Claudius, and some *other*[3] of my men;
I'll have them sleep on cushions in my tent.
Luc. Varro and Claudius!
Enter VARRO *and* CLAUDIUS.
Var. Calls my lord?
Bru. I pray you, sirs, lie in my tent and sleep;
It may be, I shall *raise*[4] you by and by
On business to my brother Cassius.
Var. *So please you*,[5] we will stand and watch your pleasure.
Bru. I will not have it so: lie down, good sirs;
It may be I shall *otherwise bethink me*.[6]
Look, Lucius, here's the book I sought for so;
I put it in the pocket of my gown.
[VARRO *and* CLAUDIUS *lie down.*
Luc. I was sure your lordship did not give it me.
Bru. *Bear with me*,[7] good boy, I am *much*[8] forgetful.
Canst thou hold up thy heavy eyes awhile,
And touch thy instrument a strain or two?
Luc. Ay, my lord, *an't*[9] please you.
Bru. It does, my boy:
I trouble thee too much, but thou art willing.
Luc. It is my duty, sir.
Bru. *I should not*[10] urge thy duty past thy might;
I know young *bloods*[11] look for a time of rest.

[1] *lad*
[2] *tired out with watching*
[3] *others*
[4] *rouse*
[5] *if it so please you*
[6] *change my mind*
[7] *don't mind what I say*
[8] *very*
[9] *if it*
[10] *I ought not to*
[11] *people. Cf.* I. ii. 151

Luc. I have slept, my lord, already.
Bru. It was well done; and thou shalt sleep again:
I will not *hold*[1] thee long: if I do live,
I will be good to thee.
[*Music, and a Song.*
This is a sleepy tune: O murderous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music?* Gentle *knave*,[2] good night;
I will not do thee so much wrong *to*[3] wake thee:
If thou dost nod, thou *break'st*[4] thy instrument;
I'll take it from thee; and, good boy, good night.
Let me see, let me see; is not the leaf turn'd down
Where I *left*[5] reading? Here it is, I think.
[*He sits down.*
Enter the Ghost of CÆSAR.
How ill this taper burns! Ha! who comes here?
I think, it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me.—Art thou anything?
Art thou some god, some angel, or some devil,
That makest my blood cold, and my hair to *stare?*[6]
Speak to[7] me, what thou art.
Ghost. Thy evil spirit, Brutus.
Bru. Why comest thou?
Ghost. To tell thee thou shalt see me at Philippi.
Bru. Well; then I shall see thee again?
Ghost. Ay, at Philippi.
Bru. *Why,*[8] I will see thee at Philippi, then.
[*Ghost vanishes.*
Now I have taken heart thou vanishest:
Ill spirit, I would hold more talk with thee.

[1] *keep*
[2] *lad*
[3] *as to*
[4] *art sure to break*
[5] *left off*
[6] *stand on end*
[7] *tell*
[8] *very well*

* The idea is that Sleep—whose mace or emblem of authority is appropriately of lead—is about to take Lucius into custody, and is touching him with the mace as a sign of arrest. In other words, Lucius is falling asleep.

Boy, Lucius! Varro! Claudius! Sirs, awake!
Claudius!
Luc. The strings, my lord, are *false.*[1]
Bru. He thinks he still is at his instrument.
Lucius, awake!
Luc. My lord?
Bru. Didst thou dream, Lucius, that thou so criedst out?
Luc. My lord, I do not know that I did cry.
Bru. Yes, that thou didst: didst thou see anything?
Luc. Nothing, my lord.
Bru. Sleep again, Lucius. Sirrah, Claudius!
[*To* VARRO.] Fellow thou, awake!
Var. My lord?
Clau. My lord?
Bru. Why did you so cry out, sirs, in your sleep?
Var. and *Clau.* Did we, my lord?
Bru. Ay, saw you anything?
Var. No, my lord, I saw nothing.
Clau. Nor I, my lord.
Bru. Go, and commend me to my brother Cassius;
Bid him *set on his powers betimes*[2] before,
And we will follow.
Var. and *Clau.* It shall be done, my lord.
[*Exeunt.*

[1] *out of tune*

[2] *march his forces early*

ACT V.

SCENE I. *The Plains of Philippi.*

Enter OCTAVIUS, ANTONY, *and their Army.*

Oct. Now, Antony, our hopes are *answeréd:*[1]
You said the enemy would not come down,
But keep the hills and upper regions;
It proves not so: their *battles*[2] are at hand;
They mean to *warn*[3] us at Philippi here,
Answering before we do demand of them.*

Ant. Tut,[3] *I am in their bosoms,*[4] and I know
Wherefore they do it: they *could be content*[5]
To visit other places; and come down
With *fearful bravery,*[6] thinking by this *face*[7]
To fasten in our thoughts[8] that they have courage;
But 'tis not so.

Enter a MESSENGER.

Mess. Prepare you, generals;
The enemy comes on in gallant show;
Their *bloody sign of battle*[9] is hung out,
And something to be done immediately.

Ant. Octavius, lead your *battle*[10] *softly*[11] on
Upon the left hand of the *even*[12] field.

Oct. Upon the right hand I; keep thou the left.

Ant. Why do you cross me in this *exigent?*[13] †

Oct. I do not cross you; but *I will do so.*[14]

[*March.*

Drum. Enter BRUTUS, CASSIUS, *and their Army;* LUCILIUS, TITINIUS, MESSALA, *and others.*

Bru. They stand, and would have parley.

Cas. Stand fast, Titinius: we must out and talk.

Oct. Mark Antony, shall we give sign of battle?

[1] *carried out*

[2] *forces, battalions*
[3] *summon*
[3] *nonsense!*
[4] *know their secrets*
[5] *would be glad. Cf. French* content = *pleased, glad*
[6] *formidable show of valor*
[7] *show of valor*
[8] *to convince us*
[9] *scarlet ensign or banner. Plutarch (Ed. Skeat, 139) says the signal of battle was "an arming scarlet coat"*
[10] *division*
[11] *slowly*
[12] *flat, level*
[13] *exigency, crisis*
[14] *in Plutarch Octavius is on the* left. (*See Historical Introduction p. 47.*)

* *I. e.* answering our question before we ask it—a figurative way of saying "defending themselves against us before being attacked by us."

† For "exigent" as a noun, cf. Holland's *Livy*, p. 120: "Pittying the unhappy and unfortunate beautie of the damsell: and bewailing the hard *exigent* and extremitie of the father." So, also, several times in Shakespeare.

Ant. No, Cæsar, we *will answer on their charge.*[1]
Make forth,[2] the generals would have some words.
Oct. Stir not until the signal.
Bru. Words before blows: is it so, countrymen?
Oct. Not that we love words better, as you do.
Bru. Good words are better than bad strokes, Octavius.
Ant. In your bad strokes, Brutus, you give good words:
Witness the hole you made in Cæsar's heart,
Crying, "Long live! hail, Cæsar!"
Cas. Antony,
The *posture*[3] of your blows *are*[4] yet unknown;
But for your words, they rob the *Hybla*[5] bees,
And leave them honeyless.
Ant. Not stingless too.
Bru. O, yes, and soundless too;*
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.
Ant. Villains, you did not so, when your vile daggers
Hack'd one another in the sides of Cæsar:†
You *show'd your teeth like apes,*[6] and fawn'd like hounds,
And bow'd like bondmen, kissing Cæsar's feet;
Whilst damnéd Casca, like a cur, behind,
Struck Cæsar on the neck. O, you flatterers!
Cas. Flatterers!—Now, Brutus, thank yourself:
This tongue had not offended so to-day,
If Cassius might have ruled.‡

[1] *will wait till they charge (a natural expression: an answer implies a previous question. Antony says they will act on the defensive, which implies similarly a previous attack)*
[2] *forward!*
[3] *direction*
[4] *is*
[5] *a town in Sicily, the neighborhood of which was celebrated for honey*
[6] i. e., *grinned*

* *I. e.* they are sweeter than the honey of the bees of Hybla. Antony replies: "Yes, but they have no sting like the bees." Brutus replies: "Yes, they have both more sting and make more noise than the bees."

† *I. e.* so many of them struck at Cæsar that their daggers knocked against one another in Cæsar's body.

‡ He would not have used such offensive language if I had had my way. In II. i. 161 Cassius urges that Antony should be put to death: "Let Antony and Cæsar fall together."

Oct. Come, come, *the cause:*[1] if arguing make us sweat,
The *proof*[2] of it will turn to redder drops.
Look;
I draw a sword against conspirators;
When think you that the sword goes *up*[3] again?
Never, till Cæsar's *three and thirty*[4] wounds
Be well avenged, or till another Cæsar
Have *added slaughter to*[5] the sword of traitors.
Bru. Cæsar, thou canst not die by traitors' hands,
Unless thou bring'st them with thee.
Oct. So I hope;
I was not born to die *on*[6] Brutus' sword.
Bru. O, if thou wert the noblest of thy *strain*,[7]
Young man, thou couldst not die more *honourable*.[8]
Cas. A *peevish*[9] school-boy, worthless of such honour,
Joined with a *masker and a reveller!*[10]
Ant. Old Cassius still![11]
Oct. Come, Antony, away!
Defiance, traitors, hurl we in your teeth:
If you dare fight to-day, come to the field;
If not, when you *have stomachs*.[12]
[*Exeunt* OCTAVIUS, ANTONY, *and their Army.*
Cas. Why, now, *blow wind, swell billow, and swim bark!*[13]
The storm is up, and all *is on the hazard*.[14]
Bru. Ho, Lucilius! hark, a word with you.
Lucil. [*Standing forth*] My lord?
[BRUTUS *and* LUCILIUS *talk apart.*
Cas. Messala!
Mes. [*Standing forth*] What says my general?
Cas. Messala,
This is my birthday; *as*[15] this very day
Was Cassius born. Give me thy hand, Messala:
Be thou my witness that against my will,

[1] *to the matter before us*
[2] i. e., *the decision by arms*
[3] *into its sheath. We still say "Put up thy sword"*
[4] *Plutarch, Appian, and Suetonius all say he had twenty-three wounds*
[5] *furnish another victim for*
[6] *by*
[7] *race*
[8] *honorably*
[9] *wayward*
[10] i. e. *Antony*
[11] *the same spiteful-tongued Cassius as of old!*
[12] *feel inclined*
[13] i. e., *away with peace, let the worst come!*
[14] *must be left to fortune*
[15] *on*

As Pompey was,[1] am I compell'd to set
Upon one battle all our liberties.
You know that I *held Epicurus strong,*[2]
And his opinion: now, I change my mind,
And partly credit things that do *presage.*[3]
Coming from Sardis, on our *former*[4] ensign
Two mighty eagles fell; and there they perch'd
Gorging and feeding from our soldiers' hands;
Who to Philippi here *consorted*[5] us:
This morning are they fled away and gone,
And in their *steads*[6] do ravens, crows and kites,
Fly o'er our heads, and downward look on us,
As[7] we were sickly prey: their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost.
Mes. Believe not so.
Cas. I *but believe it partly;*[8]
For I am fresh of spirit and resolved
To meet all perils very *constantly.*[9]—
Bru. Even so, Lucilius.—
Cas. Now, most noble Brutus,
The gods to-day *stand*[10] friendly, that we may,
Lovers[11] in peace, lead on our days to age!
But since the affairs of men rest still *incertain,*[12]
Let's *reason with*[13] the worst that may befall:
If we do lose this battle, then is this
The very last time we shall speak together:
What are you then *determinéd*[14] to do?
Bru. Even *by*[15] the rule of that philosophy*
By which I did blame Cato for the death
Which he did give himself, I know not how,
But I do find it cowardly and vile,
For fear of what might *fall,*[16] so to *prevent*[17]
The *time of life:*[18] arming myself with patience

[1] i. e., *at the battle of Pharsalia*
[2] *was a firm believer in Epicurus. (Epicurus did not believe in signs and omens)*
[3] *foretell the future*
[4] *foremost, front*
[5] *accompanied*
[6] *place*
[7] *as if*
[8] *believe it but partly*
[9] *firmly, resolutely*
[10] *in an optative sense,* i. e., *may the gods show themselves friendly*
[11] *friends*
[12] *uncertain*
[13] *discuss*
[14] *a quadrisyllable*
[15] *following*
[16] *befall*
[17] *anticipate*
[18] *the full period of life*

* *I. e.* the Stoic philosophy, which counselled resignation to the will of the gods, and therefore would not allow a man to anticipate his natural death by suicide. But Brutus soon changes his mind. Plutarch makes his conduct more natural. He says that Brutus when "*but a young man, and not over greatly experienced in the world,*" trusted this doctrine.

To *stay*[1] the providence of some high powers
That govern us below.
Cas. Then, if we lose this battle,
You are contented to be led in triumph
Thorough[2] the streets of Rome?
Bru. No, Cassius, no: think not, thou noble Roman,
That ever Brutus will go bound to Rome;
He bears too great a mind. But this same day
Must end that work the ides of March *begun;*[3]
And whether we shall meet again I know not.
Therefore our everlasting farewell take:
For ever, and for ever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why then this parting was well made.
Cas. For ever, and for ever, farewell, Brutus!
If we do meet again, we'll smile indeed;
If not, 'tis true this parting was well made.
Bru. Why then, lead on.—O, that a man might know
The end of this day's business, ere it come!
But it *sufficeth*,[4] that the day will end,
And then the end is known. Come, ho! away!
[*Exeunt.*

[1] *(I am determined) to await*
[2] *through*
[3] *either for* began, *or* which was *begun* on *the ides of March*
[4] *is satisfactory*

SCENE II. *Plains of Philippi. The field of battle.*

Alarum. Enter BRUTUS *and* MESSALA.

Bru. Ride, ride, Messala, ride and give these *bills*[5]
Unto the legions on the other *side*.[6]
[*Loud alarum.*
Let them *set on*[7] at once; for I perceive
But cold demeanour in Octavius' wing,
And *sudden push gives them the overthrow*.[8]
Ride, ride, Messala: let them all come down.
[*Exeunt.*

[5] *instructions. The word "bills" is taken from North's* Plutarch
[6] *wing*
[7] *attack*
[8] *a sudden onset will instantly overthrow them*

SCENE III. *Another part of the field.*

Alarum. Enter CASSIUS *and* TITINIUS.

Cas. O, look, Titinius, look, the villains fly!
Myself have to mine own turn'd enemy:

This ensign* here of mine was turning back;
I slew the *coward*,[1] and did take it from him.
Tit. O Cassius, Brutus gave the word too early;
Who, having some advantage *on*[2] Octavius,
Took it too eagerly: his soldiers fell to spoil,
Whilst we by Antony are all *enclosed*.[3]

Enter PINDARUS.

Pin. Fly further off, my lord, fly further off;
Mark Antony is in your tents, my lord:
Fly, therefore, noble Cassius, fly far off.†
Cas. This hill is far enough. Look, look, Titinius;
Are those my tents where I perceive the fire?
Tit. They are, my lord.
Cas. Titinius, if thou lovest me,
Mount thou my horse and *hide*[4] thy spurs in him,
Till he have brought thee up to yonder troops
And *here*[5] again; that I may rest assured,
Whether *yond*[6] troops are friend or enemy.
Tit. I will be here again, *even with a thought*.[7]
[*Exit.*
Cas. Go, Pindarus, get higher on that hill;
My sight was ever *thick*;[8] *regard*[9] Titinius,
And tell me what thou notest about the field.
[PINDARUS *ascends the hill.*
This day I breathéd first: *time is come round*,[10]
And where I did begin, there shall I end:
My life is run *his compass*.[11] Sirrah, what news?
Pin. [*Above*] O my lord!
Cas. What news?

[1] sc., *who bore it*
[2] *over*
[3] *surrounded*
[4] *bury, dig*
[5] *back*
[6] *yonder*
[7] *as quick as thought*
[8] *bad*
[9] *watch. Cf. French* regarder = *to look at*
[10] *the circle is completed*
[11] *its course*

* It is not necessary to take this as meaning "standard-bearer"; it is simply the *standard*, as is shown by the "this," and by the "it" in the next line. As the standard bearer "turned back" the *standard* would of course do so at the same time. The meaning in either case is obvious.

† The Clarendon Press editor suggests that "*far*" may be "the comparative and equivalent to 'further,' just above." But Pindarus would seem rather to mean that Cassius is not only to fly "*further off*" from Antony than he is at present, but that it would be better to. . ., fly "*far*," *i. e., a long way*: "*further off*" is only a comparative distance; "*far*" is an absolute long distance.

Pin. [*Above*] Titinius is *enclosed*[1] round about
With horsemen, that make to him *on the spur;*[2]
Yet he spurs on. Now they are almost on him.
Now, Titinius! Now some *light.*[3] O, he *lights*[4] too.
He's ta'en. [*Shout*] And, hark! they shout for joy.
Cas. Come down, behold no more.
O, coward that I am, to live so long,
To see my best friend ta'en before my face!
[Pindarus *descends.*
Come hither, sirrah:
In Parthia did I take thee prisoner;
And then I *swore thee,*[5] *saving of thy life,*[6]
That whatsoever I did bid thee do,
Thou shouldst attempt it. Come now, keep thine oath;
Now be a freeman: and with this good sword,
That ran through Cæsar's bowels, *search*[7] this bosom,*
Stand not to answer: here, take thou the *hilts;*[8]
And, when my face is cover'd, as 'tis now,
Guide thou the sword. [Pindarus *stabs him*]
Cæsar, thou art revenged,
Even *with*[9] the sword that kill'd thee. [*Dies.*
Pin. So, I am free; yet would not so have been,
Durst I have done my will. O Cassius!
Far from this country Pindarus shall run,
Where never Roman shall take note of him.
[*Exit.*

Re-enter Titinius, *with* Messala.

Mes. It is but *change,*[10] Titinius; for Octavius
Is overthrown by noble Brutus' *power,*[11]
As Cassius' legions are by Antony.
Tit. These tidings will well comfort Cassius.

[1] *a trisyllable*
[2] *spurring their horses*
[3] *alight*
[4] *alights*
[5] *made thee swear*
[6] *when I spared thy life*
[7] *pierce*
[8] *hilt*
[9] *by means of*
[10] *tit-for-tat; defeat here, victory there. "Change" has perhaps the double meaning of "exchange," and "vicissitude"*
[11] *forces*

* Plutarch says: "But then, casting his cloak over his head, and holding out his *bare neck* unto Pindarus, he gave him his *head* to be stricken off."

Mes. Where did you leave him?
Tit. All disconsolate,
With Pindarus, his bondman, on this hill.
Mes. Is not that he that lies upon the ground?
Tit. He lies not like the living. O my heart!
Mes. Is not that he?
Tit. No, this was he, Messala,
But Cassius is no more. O setting sun,
As in thy red rays thou dost sink to-night,
So in his red blood Cassius' day is set;
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!
Mistrust *of my success*[1] hath done this deed.
Mes. Mistrust of good success hath done this deed.
O hateful error, melancholy's child,
Why dost thou show to the *apt*[2] thoughts of men
The things that are not? O error, soon conceived,
Thou never comest unto a happy birth,
But kill'st the mother that engender'd thee!*
Tit. What,[3] Pindarus! Where art thou, Pindarus?
Mes. Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears: I may say, thrusting it;
For piercing steel, and darts *envenomed*,[4]
Shall be as welcome to the ears of Brutus,
As tidings of this sight.
Tit. *Hie*[5] you, Messala,
And I will seek for Pindarus the while.
[*Exit* MESSALA.
Why didst thou send me forth, brave Cassius?
Did I not meet thy friends? and did not they

[1] *as to the* result *of my mission. "Success" was formerly a neutral word, simply meaning "issue" or a "result," whether good or bad. Hence, in the next line the addition of the adjective "good"*
[2] *impressionable, susceptible*
[3] *an expression of impatience, as in* II. i. 1
[4] *a quadrisyllable*
[5] *hasten*

* We quickly fall into mistakes, but ever suffer for making them.

Put on my brows this wreath of victory,
And bid me give it thee? Didst thou not hear
their shouts?
Alas, thou hast *misconstrued*[1] everything!
But *hold thee*,[2] take this garland on thy brow;
Thy Brutus bid me give it thee, and I
Will do his bidding. Brutus, come *apace*,[3]
And see how I *regarded*[4] Caius Cassius.
By your leave, gods: this is a *Roman's part*:[5]
Come, Cassius' sword, and find Titinius' heart.
[*Kills himself.*

Alarum. Re-enter MESSALA, *with* BRUTUS, *young* CATO, STRATO, VOLUMNIUS, *and* LUCILIUS.

Bru. Where, where, Messala, doth his body
lie?
Mes. Lo, yonder, and Titinius mourning it.
Bru. Titinius' face is upward.
Cato. He is slain.
Bru. O Julius Cæsar, thou art mighty yet!
Thy spirit walks abroad, and turns our swords
In[6] our *own proper*[7] entrails. [*Low alarums.*
Cato. Brave Titinius!
Look, *whether*[8] he have not crown'd dead
Cassius!
Bru. Are yet two Romans living such as
these?
The last of all the Romans,[9] fare thee well!
It is impossible that ever Rome
Should breed thy fellow. Friends, I owe *moe*[10]
tears
To this dead man than you shall see me pay.
I shall find time, Cassius, I shall find time.
Come, therefore, and to Thasos send his body:
His *funerals*[11] shall not be in our camp,
Lest *it*[12] discomfort us. Lucilius, come;
And come, young Cato; let us to the field.
Labeo,[13] and *Flavius*,[14] set our *battles*[15] on:—
'Tis three o'clock; and, Romans, yet *ere night*[16]
We shall try fortune in a second fight.
[*Exeunt.*

[1] *accent on second syllable*
[2] *stop*
[3] *quickly*
[4] *respected*
[5] *what a Roman should do*
[6] *into*
[7] *very own*
[8] *monosyllable*
[9] *Plutarch's own words*
[10] *more*
[11] *for the plural form, cf. Fr.* funerailles, *and the L.* funera. *We still say "nuptials"*
[12] *"it" is either impersonal or it stands for "the burying" implied in the previous line*
[13] *Brutus' lieutenant*
[14] *captain of the pioneers of Brutus' camp*
[15] *forces*
[16] *the second battle of Philippi really took place twenty days later*

SCENE IV. *Another part of the field.*

Alarum. Enter, fighting, SOLDIERS *of both armies; then* BRUTUS, *young* CATO, LUCILIUS, *and others.*

Bru. Yet, countrymen, O, yet hold up your heads!

Cato. Who will go with me?
I will proclaim my name about the field;
I am the son of Marcus Cato, ho!
A foe to tyrants, and my country's friend;
I am the son of Marcus Cato, ho!
[*Charges the enemy.*

Bru. And I am Brutus, Marcus Brutus, I;
Brutus, my country's friend; know me for Brutus.
[*Exit, charging the enemy.* CATO *is overpowered, and falls.*

Lucil. O young and noble Cato, art thou down?
Why, now thou diest as bravely as Titinius;
And *mayst be*[1] honour'd, being Cato's son.

1 *Sold.* Yield, or thou diest.

Lucil. *Only I yield to die:*[2]
There is so much *that*[3] thou wilt kill me straight;
[*Offering money.*
Kill Brutus, and be honour'd in his death.

1 *Sold.* We must not. A noble prisoner!

2 *Sold.* Room, ho! Tell Antony, Brutus is ta'en.

1 *Sold.* I'll tell the news. Here comes the general.

Enter ANTONY.

Brutus is ta'en, Brutus is ta'en, my lord.

Ant. Where is he?

Lucil. Safe, Antony; Brutus is safe enough:
I dare assure thee that no enemy
Shall ever take alive the noble Brutus:
The gods defend him from so great a shame!
When you do find him, or alive or dead,
He will be found like Brutus, like himself.

[1] *may thou be*

[2] *I yield only when I am slain*

[3] *on condition that*

Ant. This is not Brutus, friend; but, I assure you,
A prize no less in worth. Keep this man safe;
Give him all kindness: I had rather have
Such men my friends, than enemies. Go on,
And see *whether*[1] Brutus be alive, or dead;
And bring us word unto Octavius' tent,
How everything *is chanced*.[2] [*Exeunt.*

[1] *a monosyl·able (whe'r)*
[2] *has turned out*

SCENE V. *Another part of the field.*

Enter BRUTUS, DARDANIUS, CLITUS, STRATO, *and* VOLUMNIUS.

Bru. Come, poor remains of friends, rest on this rock.
Cli. Statilius show'd the torch-light; but, my lord,
He came not back: he is or ta'en or slain.
Bru. Sit thee down, Clitus: slaying is the word;
It is a deed in fashion. Hark thee, Clitus.
[*Whispering.*[3]
Cli. What, I, my lord? No, not for all the world.
Bru. Peace, then! no words.
Cli. I'll rather kill myself.
Bru. Hark thee, Dardanius. [*Whispering.*[3]
Dar. Shall I do such a deed?
Cli. O Dardanius!
Dar. O Clitus!
Cli. What ill request did Brutus make to thee?
Dar. To kill him, Clitus. Look, he meditates.
Cli. Now is that noble vessel *full of grief*,
That[4] it runs over even at his eyes.
Bru. Come hither, good Volumnius; list a word.
Vol. What says my lord?

[3] *he asks him to kill him*

[4] *so full of grief that*

Bru. Why, this, Volumnius:
The ghost of Cæsar hath appear'd to me
Two *several*[1] times by night; at Sardis once,
And this last night here in *Philippi*[2] fields:
I know my hour is come.
Vol. Not so, my lord.
Bru. Nay, I am sure it is, Volumnius.
Thou seest the world, Volumnius, how it goes;
Our enemies have *beat*[3] us to the *pit*:[4]
[*Low alarums.*
It is more worthy to leap in ourselves,
Than tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together;
Even for that our love of old, I prithee,
Hold thou my *sword-hilts*,[5] whilst I run on it.
Vol. That's not an office for a friend, my lord.
[*Alarum still.*
Cli. Fly, fly, my lord! there is no tarrying here.
Bru. Farewell to you; and you; and you, Volumnius.
Strato, thou hast been all this while asleep;
Farewell to thee too, Strato. Countrymen,
My heart doth *joy*,[6] that *yet*[7] in all my life
I *found*[8] no man but he was true to me.
I shall have glory by this losing day,
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So, fare you well at once; for Brutus' tongue
Hath almost ended *his*[9] life's history.*
Night hangs upon mine eyes; my bones would rest,
That *have but labour'd to*[10] attain this hour.
[*Alarum. Cry within, "Fly, fly, fly!"*
Cli. Fly, my lord, fly!
Bru. Hence! I will follow.
[*Exeunt* CLITUS, DARDANIUS, *and* VOLUMNIUS.

[1] *separate*
[2] *Philippi's*
[3] *beaten*
[4] *brink of the precipice*, i. e., *there is no escape*
[5] *sword-hilt*
[6] *rejoice*
[7] *hitherto*
[8] *have found*
[9] *its*
[10] *have labored but to*

* *I. e.* Brutus hath almost spoken his last word.

I prithee, Strato, stay thou by thy lord.
Thou art a fellow *of a good respect;*[1]
Thy life hath had some *smatch*[2] of honour in it:
Hold then my sword, and turn away thy face,
While I do run upon it. Wilt thou, Strato?
Stra. Give me your hand first. Fare you well, my lord.
Bru. Farewell, good Strato. [*Runs on his sword.*] *Cæsar, now be still:*[3]
I kill'd not thee with half so good a will.
[*Dies.*
Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA, LUCILIUS, *and their Army.*
Oct. What man is that?
Mes. My master's man. Strato, where is thy master?
Stra. Free from the bondage you are in, Messala:
The conquerors can *but make a fire of him;*[4]
For Brutus only overcame himself,
And no man else hath honour by his death.
Lucil. So Brutus should be found. I thank thee, Brutus,
That thou hast proved *Lucilius' saying*[5] true.
Oct. All that served Brutus, I will *entertain them.*[6]
Fellow, wilt thou *bestow*[7] thy time with me?
Stra. Ay; if Messala will *prefer*[8] me to you.
Oct. Do so, good Messala.
Mes. How died my master, Strato?
Stra. I held the sword, and he did run on it.
Mes. Octavius, then take him to follow thee,
That did the latest service to my master.
Ant. This was the noblest Roman of them all:
All the conspirators, save only he,
Did that they did in envy of great Cæsar;
He only, in a general honest thought
And common good to all,[9] made one of them.
His life was gentle, and *the elements*

[1] *held in good esteem*
[2] *savor*
[3] *cf.* V. iii. 95. *Brutus felt deeply the power of Cæsar's spirit. His death is now to "lay the ghost"*
[4] i. e. *burn his body, they cannot drag him captive at their chariot wheels*
[5] *Lucilius had said: "When you do find him, or alive or dead, He will be found like Brutus, like himself"* —V. iv. 24–5
[6] *take them into my service. Cf. French* entretenir = *to keep, provide for*
[7] *spend*
[8] *recommend (literally, to bring forward; hence, bring to the notice of)*
[9] *he alone, thinking for others and for the welfare of the community*

So mix'd in him[1] that Nature might stand up
And say to all the world, "This was a man!"
Oct. According to his virtue let us *use*[2] him,
With all respect, and rites of burial.
Within my tent his *bones*[3] to-night shall lie,
Most like a soldier, *order'd*[4] honourably.
So call *the field*[5] to rest; and let's away,
To *part*[6] the glories of this happy day.
[*Exeunt.*

[1] i. e. *his nature was so equable*
[2] *treat*
[3] *body*
[4] *treated*
[5] *those in the field of battle*
[6] *to distribute*

NOTES

Act I. Scene I

Line 17. **Soles.** A pun on "souls." Cf. *The Merchant of Venice,* IV. i. 120, and Glossary.

41. **Triumph.** This triumph was decreed to Cæsar for his victory over the sons of Pompey, at Munda, in Spain, 45 B. C. In making the triumph and the festival of the Lupercalia occur at the same time, Shakespeare departs from historical fact, for the triumph took place four months prior to the festival. A triumph wherein a general was escorted in solemn procession through a breach made in the walls of the city was generally decreed to a commander after a notable victory. (See footnote, p. 62.)

52. **Great Pompey.** Cneius Pompeius Magnus, a member of the first Triumvirate, was born 106 B. C.; died 48 B. C. During his lifetime he enjoyed three triumphs: (1) for his victories in Africa, 81 B. C.; (2) for his victories in Spain, 71 B. C.; (3) for his victories in Asia, 61 B. C.

55. **Tiber.** The river on which Rome is located.

73. **Capitol.** The Capitol was a temple of Jupiter on the Capitoline Hill. Shakespeare thought the senate met there. (See note I, iii. 36, and III. i.)

77. **Feast of Lupercal.** The Lupercalia, a Roman festival, was celebrated on February 15th in the Lupercal, the cave in which Romulus and Remus were said to have been nurtured by a she-wolf. This festival was originally a purification ceremony of the Palatine city, in which human victims were sacrificed. Later, dogs and goats were the victims, and the celebrants ran around the walls of the old Palatine striking all whom they met with thongs cut from the skins of the slaughtered animals. (See note I. ii. 3.) The word February is derived from the Latin *februum,* a goat-skin.

Act I. Scene II

Antony, for the course. Prepared for running the course. Antony was the high priest of the god Lupercus.

3. **Stand you directly in Antonius' way.** "Many noble women, and gentlewomen also, go of purpose to stand in their way, and to put forth

their hands to be stricken . . . persuading themselves that, being with child, they shall have good delivery; and so being barren, that it will make them to conceive with child.'' *Plutarch.* (See note, I. i. 77.)

40. **Passions.** Cf. *The Merchant of Venice,* III. ii. 107.

99. **Endure the winter's cold.** Cæsar endeavored by his active life to build up the infirm constitution which it is said he possessed in his youth. (Plutarch's ''Cæsar.'')

114. **Æneas. . . . Troy . . . Anchises.** Æneas was the son of Anchises and Venus. In the *Æneid,* Virgil tells of the capture of Troy by the Greeks, after a ten years' siege. He relates how Æneas carried Anchises, his father, from the burning city.

119. **He had a fever.** ''Concerning the constitution of his body, he was lean, white, and soft-skinned, and often subject to headache, and otherwhile to the falling-sickness, the which took him the first time, as it is reported, in Corduba, a city of Spain.'' (Plutarch's ''Cæsar.'')

136. **Colossus.** The Colossus of Rhodes was one of the seven wonders of the world. It was a large bronze image 105 feet high, and its feet rested, one upon each of the two moles which formed the entrance to the harbor. Ships passed full sail between its legs, and few men could span one of its fingers. It was begun in 300 B. C. and completed in 288 B. C.

152. **The great flood.** According to mythology, the flood, which happened in the time of Deucalion, son of Prometheus, was brought about by Jupiter in consequence of man's impiety. Deucalion and his wife, Pyrrha, escaped to the top of Mount Parnassus, and, by the advice of the oracle of Themis, repaired the loss of mankind by throwing behind them the bones of their grandmother, which were the stones of the earth. Those thrown by Deucalion became men; those thrown by his wife, women. This deluge is supposed to have occurred in Thessaly 1503 B. C.

159. **There was a Brutus.** Lucius Junius Brutus, the Consul, 509 B. C., son of Marcus Junius and Tarquinia, sister of Tarquinius Superbus, was one of the Romans who accomplished the expulsion of the Tarquins. He loved his country even better than he loved his children, and condemned two of his sons to death for attempting to restore the Tarquinian dynasty. According to Pomponius Atticus, the genealogist, Marcus Junius Brutus, the Brutus of the play, known also as Quintus Caepio Brutus, was descended from a third son of Lucius Junius Brutus, the Consul.

178. **The games.** This refers to the festival of the Lupercalia. (See note, I. i. 77.)

185. **Cicero.** Shakespeare obtained no suggestion from Plutarch for the description he here gives of Cicero.

258. **Falling sickness.** When Cæsar was in Africa, before the battle of Thapsus, "the falling sickness took him whereunto he was given." (Plutarch's "Cæsar.") On another occasion, according to Plutarch, when he had offended not only the senate but the common people also, "Cæsar, rising, departed home to his house, and tearing open his doublet-collar, making his neck bare, he cried aloud to his friends that his throat was ready to offer to any man that would come and cut it. Notwithstanding it is reported, that afterwards, to excuse his folly, he imputed it to his disease, saying, 'their wits are not perfect which have this disease of the falling evil; when standing on their feet they speak to the common people, but are soon troubled with a trembling of their body, and a sudden dimness and giddiness.'"

270. **Doublet.** See Glossary. This is an anachronism, for the Romans did not wear doublets. (See note 258, above.)

292. **It was Greek to me.** This expression is said to have originated with Shakespeare.

294. **Cæsar's images.** The Tribunes, Flavius and Marullus, pulled down the images of Cæsar, which had been set up some time previously. This so incensed the Dictator that he summarily deprived them of their tribuneships.

327. **Writings.** "But for Brutus, his friends and countrymen, both by divers procurements and sundry rumours of the city and by many bills also, did openly call and procure him to do that he did." (Plutarch's "Brutus.")

Act I. Scene III

3. **Sway of earth.** Established order of the earth's movement.

15. **Common slave.** Slaves were employed to perform all kinds of menial work, and also to assist the state officers.

36. **Capitol.** The Capitol, which was one of the most imposing buildings in Rome, was situated on the Capitoline Hill. Shakespeare confuses the Capitol with the Curia Hostilia in the Forum, in which the senate usually assembled. On the occasion of Cæsar's murder, however, the senate met, not in the Capitol or in the Curia Hostilia, but in a portico in the Campus Martius, a short distance from the Forum.

49. **Thunder-stone.** Fabulously supposed to be the product of thunder.

70. **Instruments of fear and warning.** Intimations of approaching calamities.

75. **The lion in the Capitol.** Shakespeare thought that lions were housed in the Capitol at Rome, as they were in the Tower of London.

126. **Pompey's porch.** This shaded veranda was a fit rendezvous for conspirators.

143. **Praetor's chair. . . . Brutus' statue.** "For under the image of his ancestor Junius Brutus (that drave the kings out of Rome) they wrote: 'O that it pleased the gods thou wert now alive, Brutus!' and again, 'that thou wert here among us now!' His tribunal or chair, where he gave audience during the time he was Praetor, was full of such bills: 'Brutus, thou art asleep, and are not Brutus indeed.'"

Act II. Scene I

1. **Lucius.** The character of Lucius and the affectionate relations between him and Brutus are due to Shakespeare's imagination.

2. **Progress of the stars.** This is an allusion to the constellation Libra—the Balance—so called because when the sun enters it the days and nights are equal.

17. **Danger.** The argument of Brutus is this: "It is not in Cæsar's nature to be tyrannical. But then he has not yet tasted the delights of kingship. Sovereignty may entirely change his nature."

Act II. Scene II

32. **Cowards die many times.** According to Plutarch this was the substance of one of Cæsar's sayings.

109. **Welcome, Publius.** "So when the day was come, Brutus went out of his house with a dagger by his side under his long gown, that nobody saw nor knew but his wife only. The other conspirators were all assembled at Cassius' house to bring his son into the market-place, who on that day did put on the man's gown, called toga-virilis, and from thence they came all in a troop together unto Pompey's porch, looking that Cæsar would straight come hither." (Plutarch's "Brutus.")

119. **Waited for.** "The first and chiefest (misfortune) was Cæsar's long tarrying, who came very late to the senate." (Plutarch's "Brutus.")

Act II. Scene III

8. **Security.** Cf. *Macbeth*, III. V. 33.

16. **Contrive.** Cf. note 7, page 99.

Act III. Scene 1

The Capitol. (See note, I. i. 73 and I. iii. 36.) At this time the Curia Hostilia, the proper senate-house in the Forum, was undergoing extensive repairs and consequently the Senate had to meet in the Curia Pompeiana. Shakespeare has sacrificed historic accuracy to dramatic effect in assigning the location of Pompey's statue to the imaginary senate-house in the Capitol, instead of to its proper place in Pompey's theater.

8. **What touches us.** "Cæsar took it of him, but could never read it, though he many times attempted it, for the number of people that did salute him; but holding it still in his hand, keeping it to himself, went on withal in the senate-house." (Plutarch's "Cæsar.")

47. **Nor without cause.** Only a real cause could induce Cæsar to grant a pardon.

53. **Publius.** A fictitious name given by Shakespeare to Cimber's brother.

60. **The northern star.** The Pole-star which never sets to inhabitants of the northern hemisphere. By it navigators determine latitudes.

74. **Olympus.** In Greek mythology Olympus was the chief seat of the gods who ruled the universe.

85. **Publius.** This character should not be confounded with Publius Cimber, nor with the son of Antony's sister. (See Introduction, p. 54.)

115. **Pompey's basis.** The base of Pompey's statue. The French removed this statue to the Colosseum in 1798, and there, amidst Italian pomp and French display, performed before it Voltaire's *Mort de Cesar*.

202. **Close.** Cf. *Hamlet* II. i. 43.

209. **Princes.** Deer-hunting, especially in enclosures, was, in the Middle Ages, a favorite pastime of kings.

230. **Speak in the order.** If the deceased was of illustrious rank, the funeral procession went through the Forum and stopped before the rostra, where a funeral oration was delivered. This practice was of great antiquity among the Romans.

268. **Quartered.** Cut to pieces.

271. **Até,** the daughter of Zeus, was the avenger of evil deeds; hence her character is almost the same as that of Nemesis.

273. **Havoc.** A. S. hafoc, a hawk. To cry "havoc"—to cry "hawk," was probably a cry of encouragement to a hawk when let loose upon its prey.

286. **He lies to-night.** Octavius did not arrive in Rome till the following May. According to Plutarch, at this time he was in Apollonia, in Illyricum, on the eastern shore of the Adriatic.

Act III. Scene II

92. **Honourable.** The mistake is frequently made of pronouncing this word as if it were uttered ironically. Not until he feels that the majority of his audience is with him does Antony become ironical.

105. **The Lupercal.** A cave surrounded by a grove on the north side of the Palatine Hill, between it and the Circus Maximus. The name is also used for the festival celebrated in honor of the god Lupercus.

180. **I remember.** Antony was not with Cæsar in the campaign against the Nervii, being at the time in Palestine; neither was he present at the assassination of Cæsar, having been drawn "out of the way" by Trebonius.

183. **Nervii.** See Historical Introduction, p. 60.

192. **Judge, O you gods.** Plutarch claims that because of Cæsar's unlawful passion for Servilia, mother of Brutus, he not only pardoned Brutus after the battle of Pharsalia, "but also kept him always about him, and did as much honour and esteem him as any man he had in his company."

251. **Drachmas.** Cæsar's will was written in Latin, not in Greek, and the term sestertii, not drachmae, was used.

258. **On this side Tiber.** Cæsar's gardens were on the Janiculum on the other side of the Tiber from the Forum. Plutarch has here led Shakespeare into error.

263. **The holy place.** The body was burned in the Forum.

271. **Sir, Octavius is already come to Rome.** (See note, III. i. 286.)

278. **Are rid like madmen.** Here Shakespeare differs from Plutarch, who says they left the city "within a few days."

Act III. Scene III

1. **I dreamt to-night.** Shakespeare frequently introduces dreams as prognostics of good or evil.

31. **For his bad verses.** This humorous touch is Shakespeare's.

Act IV. Scene I

5. **Who is your sister's son.** (See footnote, p. 134.)

9. **Cut off some charge.** Antony's wild and ungovernable life has plunged him into enormous debts, to be relieved of which he stoops to duplicity of the basest nature—the falsification of Cæsar's will. "Although," says Cicero, "at the time of Cæsar's death he (Antony) owed

more than one million five hundred thousand dollars, yet within less than a fortnight he had paid it all off.'' (Philippic ii. 37.)

37. **Objects, arts, and imitations.** An ''object'' is anything that can be recognized by the senses and probably is here used with that meaning. ''Arts'' is used by Shakespeare in the sense of instruction, learning. ''Imitations'' has the meaning of fashion. Cf. ''Other slow *arts* entirely keep the brain.'' (*Love's Labour's Lost* IV. iii.) ''Well fitted in *arts.*'' (*Love's Labour's Lost* II. i.) ''Those *arts* they have as I could put into them.'' (*Cymbeline* V. v.) ''Without what *imitation* you can borrow from youth of such a season.'' (*Cymbeline* III. iv.)

Act IV. Scene II

16. **Familiar instances.** Signs or proofs of familiarity.

26. **Crests.** Frequently used by Shakespeare of horses. (The rhetorical figure Synecdoche.)

Act IV. Scene III

10. **An itching palm.** Plutarch tells us that Cassius ''would oftentimes be carried away from justice for gain.''

15. **The name of Cassius.** A satirical retort to the words ''You are Brutus,'' in l. 13.

47. **Spleen.** A spongy viscus near the large extremity of the stomach, formerly supposed to be the seat of melancholy, anger, or vexation.

76. **To you for gold.** According to Plutarch, this request was made after the meeting at Sardis, and was not refused.

98. **I could weep.** An abruot change of person, an indication of Cassius' increased excitement.

147. **Portia is dead.** According to Plutarch, Portia died after the death of Brutus.

175. **An hundred senators.** In the Life of Brutus, Plutarch says two hundred senators, and in the Life of Antony, three hundred ''of the chiefest citizens,'' were condemned to death by proscription. Shakespeare has reproduced the apparent discrepancy of the two accounts.

194. **In art.** Cassius means that he had studied to acquire stoicism, but his natural disposition was opposed to it.

197. **Of marching to Philippi presently.** According to Plutarch, this discussion took place at Philippi.

206. **Grudg'd us contribution.** Plutarch relates that when Brutus ''sent unto the Lycians to require money and men of war,'' the cities rebelled against him. They ''did despise his courtesy and good nature.''

253. **Book.** Books in Cæsar's time were written on rolls of papyrus; hence the "leaf turned down" is an anachronism. Brutus is said to have been employed the night before the battle of Pharsalia in making an abridgment of Pausanias. Roman pockets were bags rather than pockets as we understand the term, not invented till the fourteenth century. Thus, pocket also is an anachronism.

276. **Ha! who comes here?** According to Plutarch, the ghost appeared at Abydos, not at Sardis.

Act V. Scene I.

Plains of Philippi. For a description of the battle see Historical Introduction, pages 65-67.

20. **I do not cross you.** I will not argue the point, but I will do as I say.

34. **Hybla bees.** Hybla was the name of three towns in Sicily. That known as Hybla Minor—later Megara—was probably the one from which came the Hyblaean honey so frequently mentioned by the poets.

41. **You show'd.** Antony draws upon his imagination. (See note III. ii. 180.)

77. **Epicurus.** A celebrated Greek, founder of the Epicurean school of philosophy. He was born B. C. 342, and died in 270. He regarded human happiness, resulting from a virtuous life, as the chief end of man. He conceived the gods as exercising no influence upon creation, and hence his followers did not believe in omens or portents.

80. **Sardis.** The Lydian capital in Asia Minor. Early in 42 B. C., Brutus and Cassius there united their forces against the Cæsareans. It was one of the earliest seats of the Christian religion.

104. **I do find.** There is a discrepancy between the statements of Brutus in this passage and in the next. In this speech he finds it "cowardly and vile" to anticipate destiny by committing suicide; in the next he implies that he intends to slay himself in the event of defeat. The discrepancy, as the Clarendon Press Editors have pointed out, is due to Shakespeare's being misled by Plutarch. In the line, "I truste a certain rule of philosophy, etc.," the word *truste*, although evidently a past tense, must have been read by Shakespeare as the present. (See footnote, p. 153.)

Act V. Scene III

23. **This day.** Plutach says Cassius died on the anniversary of his birth.

37. **Parthia.** A country in Asia, southeast of the Caspian sea. In

his campaign against the Parthians in 53 B. C., Cassius, who was then Quaestor to Crassus, greatly distinguished himself. After the defeat of Crassus at Carrhae in that year, and his subsequent assassination by a Persian satrap, Cassius assumed command of the Roman legions.

41. **Freeman.** Romans, when about to die, frequently freed their slaves.

64. **Dews.** Cf. As stars with trains of fire and *dews* of blood. *Hamlet* I. i. 117.

71. **Kill'st.** It was, and is still, generally believed that snakes swallow their young to protect them from danger.

109. **'Tis three o'clock.** Commentators refer to the inconsistency between this statement and "O, setting sun," l. 60. From this line and the line following, it is not necessary to conclude that the sun was setting at that moment. The present tense often denotes futurity, so that "dost sink" may mean *shalt sink*. In northern climates (of which Shakespeare was thinking), on March evenings the sun is often red as it descends to the horizon, at or soon after three o'clock.

Act. V. Scene IV

4. **Cato.** Marcus, great-grandson of Cato the Censor, born in Utica, 95 B. C. He was of a stern, unyielding character and was devoted to Stoic principles. He vehemently opposed the measures of Cæsar, Pompey, and Crassus. He committed suicide 46 B. C. rather than fall into the hands of Cæsar. (See Historical Introduction, p. 60.)

Act V. Scene V

13. **Vessel.** Vessel is often used by Shakespeare of persons, especially in the phrase "the weaker vessel," which occurs four times.

73. **His life was gentle.** This description of Brutus has been frequently applied to Shakespeare himself.

73. **The elements.** The first or constituent parts of anything—all existing things having been supposed to consist of fire, air, water, and earth. According to ancient psychological notions, choler was ascribed to fire; blood, to air; phlegm, to water; and melancholy to eartn.

GRAMMATICAL NOTES

On reading the works of Elizabethan authors we wonder at the many points of difference in grammar and meaning between their English and the English of today. Yet, there is really no cause for surprise. The great "renascence" had just taken place, and the ancient classics were being studied in England as they never before had been studied. Changes in structure and meaning in the language of Chaucer were demanded and introduced, but as old prejudices die hard the result for a time was chaos. Neither party—the devotees of the old and the advocates of the new—would give way, so both reigned, but neither was supreme. Language is given to interpret thought, and the result of the conflict between the old and the new was a language clear in thought but doubtful in expression. Such must be the conditions in all transitional periods. Hence, though the Elizabethan English differs in many respects from the English of today, it was and is intelligible. The change from the old forms through the Elizabethan English to our present forms was slow indeed, but changes that are to endure are not wrought in a generation.

In this may be found the *raison d'être* of the so-called grammatical difficulties of Shakespeare. Besides, in those days printed books were less common than they are now, and even today spoken language is frequently less grammatical than that which is written.

Prepositions Frequently Interchanged

In respect of (I. i. 10). Compared with.

Be not jealous *on* me (I. ii. 71). Of.

Upon the word (I. ii. 104). Immediately after and in consequence of. Cf. our "thereupon."

O' nights (I. ii. 193). During.

Sensible *of* (I. iii. 18). Sensible to, though this arises rather from the meaning of "sensible."

Upon a heap (I. iii. 23). In.

The climate that they point *upon* (I. iii. 32). Towards.

Clean *from* the purpose of the things themselves (I. iii. 35). Contrary to.

Cast yourself *in* wonder (I. iii. 60). Into. Frequent use after verbs of motion.

Unto some monstrous state (I. iii. 71). Of.

And we are governed *with* our mothers' spirits (I. iii. 83). By.

I am glad *on* 't (I. iii. 137). Of.

Shall Rome stand *under* one man's awe? (II. i. 52). In awe of one man.

I think we are too bold *upon* your rest (II. i. 86). In intruding upon.

We shall find *of* him a shrewd contriver (II. i. 157). In.

Quite *from* the main opinion he held once (II. i. 196). Different from.

Go along *by* him (II. i. 218). By his house.

Within the bond of marriage (II. i. 280). In.

Beyond all use (II. ii. 25). Contrary to all usage.

Your statue spouting blood *in* many pipes (II. ii. 85). From.

Thaw'd from the true quality *with* that which melteth fools (III. i. 41). By.

Of whose true-fixed and resting quality (III. i. 61). To.

Unshaked *of* motion (III. i. 70). By.

I know that we shall have him well *to friend* (III. i. 143). For a friend; as a friend.

And pity *to* the general wrong of Rome (III. i. 170). For.

Upon this hope (III. i. 221). In; on the strength of.

In his funeral (III. i. 233). During.

Their infants quarter'd *with* the hands of war (III. i. 268). By.

Marr'd, as you see, *with* traitors (III. ii. 207). By.

He comes *upon* a wish (III. ii. 275). Immediately after and in consequence of.

Belike they had some notice *of* the people (III. ii. 279). From; about.

Bayed about *with* many enemies (IV. i. 49). By. Cf. III. i. 269 and III. ii. 207.

Like horses hot *at* hand (IV. ii. 23). Either when held in hand or by the hand.

A little *from* this ground (IV. ii. 49). Away from.

Sick *of* many griefs (IV. iii. 144). With; because of.

Upon what sickness (IV. iii. 152). In consequence of, or, as a result of.

With her death (IV. iii. 154). Just before.

By strange manner (IV. iii. 189). In. "By," "with," "from," and "in" all represent the Latin Ablative, and are frequently interchanged.

Under your pardon (IV. iii. 214). With.

With your will (IV. iii. 225). In accordance with.

Having some advantage *on* Octavius (V. iii. 6). Over.

Even *with* a thought (V. iii. 19). As quickly as.

Revenged, *with* the sword (V. iii. 45). By means of.

Turns our swords *in* our own proper entrails (V. iii. 95). Into.

In a general honest thought (V. v. 71). Filled with. We still talk of a person as being *in* a good frame of mind, *in* a temper, etc.

Transposition of Adverbs

And when you saw his chariot *but* appear (I. i. 48). When you saw but (only) his chariot appear.

If Cæsar carelessly *but* nod (I. ii. 118). If Cæsar but carelessly nod.

Where Brutus may *but* find it (I. iii. 144). Where but (only) Brutus may find it. Cf. I. i. 48 and I. i. 118.

Come and call me *here* (II. i. 8). Come here and call me.

Alone *on* Cassius (IV. iii. 93). On Cassius alone (only).

Fly o'er our heads and *downward* look on us (V. i. 86). Look downward.

I *but* believe it partly (V. i. 90). I believe it but partly. Cf. I. ii. 118 and I. iii. 144.

Only I yield to die (V. iv. 12). I only yield to die. Cf. IV. iii. 93.

That have *but* labour'd to attain (V. v. 42). They have labored but to attain.

Adjectives as Adverbs

He put it by thrice, every time *gentler* than other (I. ii. 229). More gently.

Cæsar doth bear me *hard* (I. ii. 322). Hardly; with difficulty.

And after this let Cæsar seat him *sure* (I. ii. 330). Surely.

Indeed, it is a *strange*-disposed time (I. iii. 33). Strangely.

Of *honourable*-dangerous consequence (I. iii. 124). Honourably.

And open perils *surest* answered (IV. i. 47). Most surely.

Come on refreshed, *new-added,* and encouraged (IV. iii. 209). Newly-added.

Young man, thou couldst not die more *honourable* (V. i. 60). Honourably.

Irregular Use of the Relative Pronoun

Relative pronouns were formerly used more irregularly than now, as the following examples will show.

I have not from your eyes that gentleness
And show of love *as* I was wont to have (I. ii. 33).

"As" in this case = which or that.

Who glared upon me (I. iii. 21). Which. In Shakespeare's time "who," "which," and "that" were used without much distinction.

That is no fleering tell-tale (I. iii. 117). Here we have "that" for "as." Cf. I. ii. 34, for the converse case.

As *who* goes farthest (I. iii. 120). As he who goes farthest.

That will be thaw'd (III. i. 41). We should say "as."

That now on Pompey's basis lies along (III. i. 115). Who.

Who, much enforced, shows a hasty spark (IV. iii. 111). Which.

Who to Philippi here consorted us (V. i. 83). Which.

Omission of the Relative

From that it is disposed (I. ii. 319). From that to *which* it is disposed.

Lucius, who's that knocks? (II. i. 309). Who's that *who* knocks?

There is one within . . . recounts most horrid sights (II. ii. 14).

There is one within . . . *who* recounts, etc.

Why, know'st thou any harm's intended? (II. iv. 31). Any harm *that* is intended.

there were an Antony
Would ruffle up your spirits (III. ii. 236)

An Antony *who* would ruffle, etc.

I may do that I shall be sorry for (IV. iii. 64.) That *which*. Cf. IV. iii. 65 and V. v. 70.

Archaic Forms of the Past Participle

Originally strong past participles ended in *en*, but in Elizabethan English there was a tendency to drop this suffix both in the infinitive and in the participle, and so we get many shortened forms of the participle, or what looks like the past tense for the participle.

Then, Brutus, I have much *mistook* your passion (I. ii. 48). Mistaken.

Thy honourable metal may be *wrought* (I. ii. 318). Shakespeare always uses "wrought" both for the past tense and the past participle of "work." Worked is a modern form, but we still use "wrought" in speaking of metals, etc., e. g., "wrought iron."

Have *rived* the knotty oaks (I. iii. 6). Riven. Cf. IV. iii. 84.
Where I have *took* them up (II. i. 50). Taken.
Secret Romans, that have *spoke* the word (II. i. 125). Spoken.
The clock hath *stricken* three (II. i. 192). Struck.
Stole from my bed (II. i. 238). Stolen.
O, what a time have you *chose* out (II. i. 314). Chosen.
Cæsar, *'tis strucken* eight (II. ii. 114). It has struck.
Unshaked of motion (III. i. 70). Unshaken.
Untrod (III. i. 136). Untrodden.
How like a deer, *strucken* by many princes (III. i. 209). Struck.
Till Antony have *spoke* (III. ii. 68). Spoken.
You have *forgot* the will I told you of (III. ii. 247). Forgotten.
Are rid like madmen through the gates of Rome (III. ii. 278). Have ridden.
Shall I be *frighted* when a madman stares (IV. iii. 40). Frightened or affrighted.
With this she fell *distract* (IV. iii. 155). Distracted or distraught.
Nor nothing in your letters *writ* of her (IV. iii. 183). Written.
Our enemies have *beat* us to the pit (V. v. 23). Beaten.

The Infinitive Form Used for the Gerund

To think that or our cause or our performance (II. i. 135). By thinking.
To think that Cæsar, etc. (III. i. 40). In thinking.
What cause withholds you then *to mourn* for him? (III. ii. 113). From mourning.
I have o'ershot myself *to tell* you of it (III. ii. 161). In telling.
To stir men's blood (III. ii. 232). For stirring.
To walk abroad and *recreate* yourselves (III. ii. 260). For walking abroad and recreating yourselves.
You wronged yourself *to write* (IV. iii. 6). By writing.
Are much condemn'd *to have* an itching palm (IV. iii. 10). For having.
To hedge me in (IV. iii. 30). In hedging.

Omission of Verb of Motion

I'll about (I. i. 79). *Go* about. Cf. III. ii. 214.
And every man hence to his idle bed (II. i. 117). *Go* hence. Cf. IV. iii. 138 and IV. iii. 231.

Cæsar shall forth (II. ii. 10). *Go* forth. Cf. III. i. 119.
Or shall we on (III. i. 217). *Go* on.
I will myself into the pulpit first (III. i. 236). *Go* into.
Thou shalt not back (III. i. 291). *Go* back.
And thither will I straight to visit him (III. ii. 274). *Will* I go.
We'll along ourselves (IV. iii. 226). *Go* along.

Singular Verb with Plural Subject

There's two or three of us have seen strange sights (I. iii. 138). There are.
Is Decius Brutus, and Trebonius, there (I. iii. 148)? Are.
There *is* tears for his love (III. ii. 30). Are.
When grief and blood ill-temper'd *vexeth* him (IV. iii. 114). Vex.

Plural Verb with Singular Subject

And grief, that young Octavius with Mark Antony
Have made themselves so strong (IV. iii. 153).
The posture of your blows *are* yet unknown (V. i. 33).

Interrogative Verb Without Auxiliary

Brought you Cæsar home? (I. iii. 1). Did you bring?
Why *stare* you so? (I. iii. 2). Why do you stare?
Comes Cæsar to the Capitol to-morrow? (I. iii. 36). Does Cæsar come? Cf. IV. iii. 27.
Wrong I mine enemies? (IV. ii. 38). Do I wrong?

Auxiliary Verbs Employed Differently from Present Usage.

And he *shall* wear his crown by sea and land (I. iii. 87). Is to.
Shall I entreat a word? (II. i. 100). May I?
Cæsar *should* be a beast without a heart (II. ii. 42). Would.
They *could* be content (V. i. 8). Would.

Past Tense for Perfect

He *came not* back (V. v. 3). Has not come.
I *found* no man but he was true to me (V. v. 35). Have found.

Abstract Nouns Used in the Plural

Which give some soil, perhaps, to my *behaviours* (I. ii. 42). Behaviour.
Our *youths* and wildness shall no whit appear (II. i. 148). Youth.
Cowards die many times before their *deaths* (II. ii. 32). Death.
And sell the mighty space of our large *honours* (IV. iii. 25). Honour.
And in their *steads* do ravens, crows, and kites (V. i. 85). Stead.

Accusative for Nominative and Vice Versa

But *we* the doers (III. i. 95). Us.
I do beseech *ye* (III. i. 157). "Ye" is nominative.
Save *I* alone (III. ii. 68). Me. Cf. also V. v. 69.

Nouns as Adjectives

Draw them to *Tiber* banks (I. i. 68).
His *coward* lips did from their color fly (I. ii. 122).
With *carrion* men, groaning for burial (III. i. 275).
And this last night here in *Philippi* fields (V. v. 19).

Double Superlatives

With the *most boldest* and best hearts of Rome (III. i. 121).
This was the *most unkindest* cut of all (III. ii. 193).

Double Negatives

Yet 'twas *not* a crown *neither* (I. ii. 238).
Nor to *no* Roman else (III. i. 91).
Nor no instrument (III. i. 154).
Nor nothing in your letters (IV. iii. 183).

Miscellaneous Irregular Constructions

You ought not *walk* (I. i. 3). To walk. Modern usage drops the infinitive after certain verbs—behold, feel, hear, know, observe, see, etc.

A *labouring* day (I. i. 4). A day for laboring.

Wherefore art not in thy shop to-day (I. i. 34). Note omission of subject.

To see great Pompey *pass* the streets of Rome (I. i. 52). Pass along.

That Tiber trembled underneath *her* banks (I. i. 55). Its. Elizabethan writers scarcely ever used the form "its." It is found only once in the Authorized Version of the Bible.

Go see (I. ii. 25). Go and see.

And *after* scandal them (I. ii. 76). Afterwards.

What hath proceeded *worthy note* to-day (I. ii. 181). Worthy of note.

Yond Cassius has a lean and hungry look (I. ii. 194). That.

He put it by thrice, every time gentler than *other* (I. ii. 229). The other.

He plucked *me* ope his doublet (I. ii. 270). Ethical dative; the meaning is "I saw him pluck open."

And after this, let Cæsar seat *him* sure (I. ii. 330). Himself. Cf. I. iii. 156.

Cassius, *what night* is this! (I. iii. 42). What a night.

Here, *as* I point my sword (II. i. 106). "As" used loosely for "where."

What need we any spur? (II. i. 123). Why.

Nor the *insuppressive* mettle of our spirits (II. i. 134). Insuppressible.

Dear my lord (II. i. 255). My dear lord.

Ay, and truly, *you were best* (III. iii. 12). It would be best for you.

These many, then, shall die (IV. i. 1). So many.

Call Claudius, and some *other* of my men (IV. iii. 243). Others.

Bear with me, good boy, I am *much* forgetful (IV. iii. 256). Very. Much is now used with passive participles only.

If thou dost nod, thou *break'st* thy instrument (IV. iii. 272). A vivid present for "thou art sure to break," "will break." In most languages the present tense can be used for either a vivid past or future.

> Fly o'er our heads, and downward look on us,
> *As* we were sickly prey (V. i. 86).

As if. Cf. *As* it were doomsday (III. i. 97).

And then I swore thee *saving* of thy life (V. iii. 38). In saving. "Saving" is the gerund or verbal noun, and should be preceded by the preposition. The preposition often appears under the form "a," e. g. "the house was long a-building," i. e. in building. Then the preposition dropped out and the verbal noun became confused with the participial adjective; e. g. a sewing machine = a machine for sewing *with.*

Take thou the *hilts* (V. iii. 43). Hilt. Shakespeare uses both the singular and the plural form in speaking of one sword. My sword-*hilts* (V. v. 28).

VERSIFICATION

The arrangement and much of the subject-matter of the following pages are from Dr. Abbott's Shakespearian Grammar.

The ordinary line in blank verse consists of five feet of two syllables each (iambic pentameter), the second syllable in each foot being accented.

> But ye's | terda'y | the wo'rd | of Cæ's | ar mi'ght
> Have stoo'd | again'st | the wor'ld: | now lie's | he the're,
> And no'ne | so poo'r | to do' | him re'v | eren'ce. III. ii. 129-131.

But as this line is too monotonous and formal for frequent use, the metre is varied, sometimes by changing the position of the accent, by introducing trisyllabic and monosyllabic feet, and by other devices of which Shakespeare took advantage.

The accent after a pause is frequently on the first syllable, (trochee).

> Cow'ards | die ma'n | y time's | befor'e | their dea'ths. II. ii. 32.

This "pause accent" usually occurs at the beginning of a line. Sometimes it follows a full stop in the middle.

> He com'es | upon' | a wis'h. | Fo'rtune | is me'rr(y). III. ii. 275.
> Was Ca'ss | ius bor'n. | Give' me | thy ha'nd, | Messa'l(a). V. i. 72.

Occasionally we have two consecutive trochees.

> 2 *Cit.* Cæ'sar | has ha'd | great wro'ng. |
> 3 *Cit.* | Ha's he, | ma'sters? III. ii. 120.

An extra syllable is frequently added before a pause, especially at the end of a line.

> Our cou'rse | will see'm | too bloo'd | y, Ca'i | us Ca'ss(ius).
> II. i. 162.
>
> So le't | it be' | with Cæ's(ar). | The no' | ble Brut(us).
> III. ii. 87.
>
> I wi'll | not do' | thee so' | much wro'ng | to wake thee.
> IV. iii. 271.

Such extra syllables are called double—or feminine—endings, and they afford a useful indication of the approximate date of the play. Speaking generally, if double endings are rare, e. g. four per cent in *Love's Labour's Lost*, 1588, we may infer that the play is of early date; if they occur frequently, that it belongs to a later period, e. g. thirty-three per cent in *The Tempest*, 1610.

Unaccented monosyllables. Provided there be only one accented syllable, there may be more than two syllables in any foot.

No'ne that | I kno'w | will be', | mu'ch that I | fear ma'y chance. II. iv. 32.

I was su're | your lo'rd | ship di'd | not gi've | it m'e. IV. iii. 255.

Let me se'e, | let me se'e; | is no't | the leaf' | turn'd down. IV. iii. 274.

Accented monosyllables. Sometimes an unemphatic monosyllable, such as and, at, for, from, if, in, of, or, is allowed to stand in an emphatic place, and to receive an accent. When such syllables occur at the end of a line, they are called "weak endings." These appear for the first time in considerable numbers in *Macbeth,* 1605, and hardly appear at all in Shakespeare's earlier plays.

Such m'en | as he' | be n'e | ver a't | heart's e'ase. I. ii. 208.

To wa'lk | unbra'c | ed, a'nd | suck u'p | th(e) humo'urs. II. i. 262.

You ha've | forgo't | the wi'll | I to'ld | you o'f. III. ii. 247.

The paucity of weak endings found in *Julius Cæsar* affords evidence that the play was written much earlier than either *Antony and Cleopatra* or *Coriolanus,* in which they are comparatively numerous.

Two extra syllables are sometimes allowed, if unemphatic, before a pause, especially at the end of a line.

To ma'sk | thy mo'n | strous vis'(a)ge? | Seek no'ne, | conspi'r | (acy). II. i. 81.

How fo'ol | ish do' | your fea'rs | seem now', | Calpu'r | (nia). II. ii. 105.

And Bru' | tus An' | tony, | there we're | an An' | (tony). III. ii. 236.

In this line the first "Antony" is more emphatic than the second.

Syllables omitted. Many syllables which we now pronounce were formerly omitted in pronunciation. Thus:

A soo'th | sayer bi'ds | you *be*wa're | the i'des | of Ma'rch. I. ii. 19.

Submi'tt | ing me' | unto' | the pe'ri | lous ni'ght. I. iii. 47.

We'll *a*lo'ng | ourse'lves, | and mee't | them a't | Phili'ppi. IV. iii. 226.

Which giv'e | some so'il, | perha'ps, | to my | *be*haviours. I. ii. 42.

Sometimes two syllables coalesce, or are rapidly pronounced together.

Set hon' | or in' | one ey'e | and dea'th | *i'th'oth* | er. I. ii. 86.

Let u's | be sa'*crific* | ers bu't | not bu't | chers, Caius. II. i. 166.

Our pu'r | pose ne'c | *ess*ary, bu't | not en' | vious. II. i. 178.

Similarly "whether"—often spelt "where"—in the folios is frequently a monosyllable. Cf. I. i. 64, II. i. 194, V. iii. 97, V. iv. 30. So also "spirit" in I. ii. 29, 147; I. iii. 83, 95; II. i. 134, 169, 324, etc., and "either" in IV. i. 23 are monosyllables.

Lengthening of words.. The termination "ion" is frequently pronounced as two syllables at the end of a line—rarely in the middle.

The na' | ture o'f | an in' | surrec't | ion'. II. i. 69.

Similarly "satisfaction" in II. ii. 73, "permission" in III. i. 239—but a trisyllable in III. ii. 66; "proscription" in IV. i. 17 and IV. iii. 180. "Ambitious" is a quadrisyllable in III. ii. 88, 96, 100, 103, 108; "impatience" is a quadrisyllable in II. i. 248; "fashion" is a trisyllable in IV. iii. 135, and "soldier" in IV. i. 28 and IV. iii. 51.

"R" final is pronounced with a kind of "burr," giving the effect of an additional syllable.

Cas. Good ni'ght, | my lo'rd. |
Bru. Good ni'ght, | good bro'th | *er.* IV. iii. 238.

Monosyllables are frequently pronounced as dissyllables.

As fi' | re drives | out fire, | so pit | y pi't | y. III. i. 171.
Le't me | tell yo' | u, Cas's | ius, yo'u | yourse'lf. IV. iii. 9.

So also "hour" in II. ii. 121, "fire" in III. ii. 264, "fare"—in "farewell"—IV. iii. 232, etc. Observe the scansion of the lines:

"Spe'ak, | stri'ke, | redre'ss!" | Am I | entrea'ted. II. i. 55.
Lo'ok, how | he ma'kes | to Cæ's | ar: ma'r | k him. III. i. 18.
You sha'll | read u's | the wi' | ll, Cæ's | ar's w'ill. III. ii. 159.

Cas. Ci'cer | o on' | e?
Mes. Ci'c | er'o | is dead. IV. iii. 179.

Monosyllabic exclamations often take the place of a foot.

Struck Cæ's | ar on' | the ne'ck. | O', you flat't(e)rers! V. i. 44.

Alexandrines containing six pronounced accents are very rare in Shakespeare. There is only one in *Julius Cæsar:*

And the'se | does she' | apply' | for wa'rn | ings an'd | porte'nts. II. ii. 80.

Apparent Alexandrines are frequent. They can usually be explained by the omission of unemphatic syllables. Sometimes they are couplets of two verses of three accents each. Thus:

Is li'ke | to la'y | upon us. | I'm gla'd | that my' | weak wor'ds. I. ii. 175

can be explained by the omission of the first syllable of "upon."

That ma'de | them do'(i)t: | they (a)re wi'se | and hon' | (ou)ra'ble. III. ii. 223.

The following is an example of a trimeter couplet:

The o'ld | Anchi' | ses bea'r, || so fro'm | the wa'ves | of Ti'ber.
I. ii. 114.

Lines with four accents are not uncommon where there is an interruption.

Messa' | la! *(Mess. standing forth.)* | What sa'ys | my ge'n | era'l?
V. i. 70.

He's ta'en. | *(Shout.)* | And, ha'rk! | they shou't | for jo'y.
V. iii. 32.

Single lines with two or three accents are frequently found interspersed among the ordinary lines. Numerous examples will be found in Abbott's *Shakespearian Grammar,* to which the student is referred.

Rhyme is sparingly used by Shakespeare in his later plays, and when used it is always with a definite purpose. Thus it marks the close of a scene in I. ii., in V. iii., and V. v. In V. iii. 89 it marks the deliberateness with which Titinius puts an end to his own life; similarly, in V. v. 50, when Brutus dies. The use of rhyme, says Coleridge, "is unfrequent in proportion to the excellence of Shakespeare's plays."

Prose is used in *comic scenes,* I. i., III. iii.; in *colloquial scenes,* as in I. ii., where it indicates Casca's assumed bluntness; *for letters,* II. iii., and in *the speech of Brutus,* showing that he calmly and deliberately appeals to the reason of his hearers, thus affording a contrast to the speech of Antony, appealing to the emotions.

VARIANTS AND PROPOSED EMENDATIONS

A few only of the more important are given. Other readings will be found in the Clarendon Press edition, and in the *Temple Shakespeare*, to which we have occasionally referred.

I. ii. 155. Ff. *Walkes;* Rowe, *walls.*

I. iii. 65. Ff. *Why old men, Fooles and children calculate;* Blackstone, *Why old men fool, and children calculate.*

I. iii. 129. Ff. *Is Fauos, like;* Johnson, *In Favour's like;* Rowe, *Is feav'rous like;* Capell, *Is favour'd like.*

II. i. 40. *Ides of March,* Theobald's correction of Ff. *first of March.*

II. i. 59. *Fourteen,* Theobald's correction of Ff. *fifteen.*

II. i. 83. Ff. 1, 3, 4, *For if thy path thy . . .*; F. 2, *For if thou path, thy . . .*; Pope, *For if thou march, thy . . .*; Coleridge, *For if thou put thy . . .*

III. i. 114, 116. Pope gives this speech to Casca.

III. i. 174. Ff. *in strength of malice;* Capell, *no strength of malice;* Pope, *exempt from malice;* Badham, *unstring their malice.*

III. i. 262. Ff. *limbs;* Johnson, *lives;* Craik, *loins.*

IV. i. 37. Ff. *Objects, Arts;* Staunton, *abjects, orts;* Theobald, *abject orts;* Gould, *objects, orts.*

IV. i. 44. F. 1, *our meanes stretcht;* Ff. 2, 3, 4, *and out best meanes stretcht out;* Johnson, *our best means stretcht;* Malone, *our means stretch'd to the utmost.*

IV. ii. 50, 53. Craik suggests that Lucilius and Lucius should be transposed.

V. i. 53. Ff. *three and thirty;* Theobald, *three and twenty.*

THE FORUM AND ITS SURROUNDINGS

The Roman Forum is one of the most interesting spots in the world. One need be no classical scholar to feel a thrill of genuine emotion in gazing upon the mutilated fragments which crowd this small space—only about five acres—that has been the scene of so much history and so much glory. The Forum was at once the market, the exchange, the tribunal, and the open-air place of meeting, where the destinies of the mighty Roman world were discussed and often decided. From it, roads led to the farthest limits of the empire. No description can convey to the mind an adequate idea of the attraction of this historic scene.

A spectator looking northward from the Temple of Castor and Pollux, at the southern extremity of the Forum, can see the following buildings and ruins:

Site of the Temple of Vesta. This was a circular building close under the Palatine Hill.

Probable site of Cæsar's house, at the foot of the Palatine and behind the Temple of Vesta as viewed from the Capitol.

The earlier Rostra Julia, built 44 B. C.

The Capitol, resting on the Tabularium.

The Curia Hostilia, or Senate-house. The site is now occupied by the Church of St. Adrian. It was approached from the Forum by a flight of steps.

Steps leading up to the Capitol.

The Basilica Julia, built by Julius Cæsar and named after his daughter Julia. It was the great court of appeal.

The Temple of Castor and Pollux. The columns are Corinthian, and form the most beautiful ruin in the Forum.

The Temple of Saturn, consisting now of eight Ionic columns.

The Temple of Vespasian.

The Via Sacra, a winding street leading from the top of the Palatine to the top of the Capitoline Hill. Along this street Antony would "run his course," and Cæsar would pass from his house to the senate.

The arch of Septimius Severus, erected A. D. 205.

Site of the Temple Tomb of Cæsar, a tomb built to Julius Cæsar by the triumvirs. This may also be the site of the rostra from which Antony delivered his speech, and before which Cæsar's body was burnt.

The Tabularium, upon which the modern Capitol rests. It is one of the oldest architectural relics in Rome, and contained the tables of the laws.

CAUTIONS AND HINTS FOR PARAPHRASING

1. Do not mistake the meaning of "to paraphrase." It is not to put into other words the words of a passage, but to put into your own words the meaning of that passage.
2. Read over several times the passage to be paraphrased, and be quite sure you have grasped the general sense before writing anything down.
3. Put nothing down that you do not know the meaning of. If you do not understand what you write, you may be sure no one else will.
4. If you use a dictionary—to be avoided if possible—make sure that you understand the meaning selected for any given word, and that it "fits in" with your own composition.
5. It is better to write nothing than to put down unintelligible rubbish.
6. In paraphrasing poetry—or condensed prose, such as Bacon's—it is almost always necessary to amplify in order to bring out the full meaning of any given passage, i. e. your version ought generally to be longer than the original.
7. Do not turn into the third person what is expressed in the text in the first person, and especially do not change from the one to the other without good reason.
8. Change the order of words or sentences as much as you please so long as you preserve the meaning.
9. Maintain the spirit and general character of the composition as far as possible. If you know the context of the extract, that knowledge will help you to express yourself appropriately. If you do not know the context, imagine a setting for the extract; this will help you to make your meaning clear.
10. Do not use a greater number of words than are necessary to convey your meaning, and use the simplest words you can to express your thought.

EXAMPLE

1. Paraphrase of the passage commencing "But 'tis a common proof," II. i. 21:

It is a matter of common experience that when a man proposes to himself to scale the heights of ambition, he at first affects humility. So long as he sees before him new summits to ascend, he is grateful for the aid by

which he is enabled to advance. But once he has reached the highest point of his ambition, standing alone upon the lofty eminence of his vantage ground, seeming to tread the sky, he scorns the steps whereby he rose. So may it be in Cæsar's case, and therefore we must check him ere he climbs too high. And since neither his character nor his conduct has, up to the present, given us any good pretext for proceeding against him, let us reason thus: If he follows the usual course of such as have risen to great heights, being fortified in his greatness, he will pass to such and such extremes. We must, therefore, regard him as a serpent's egg, which, when hatched, will be venomous and dangerous to all, and we must therefore crush him while we may.

QUESTIONS FOR REVIEW

INTRODUCTION

Shakespeare's Life

1. Write a brief biography of Shakespeare with particular reference to the dates of chief events.
2. Quote the lines from *The Merry Wives of Windsor* and from *2 Henry IV* which are regarded as allusions to Shakespeare's experience with Sir Thomas Lucy.
3. Who were Shakespeare's associates in his first important appearance upon the stage in 1594?
4. Trace the direct line of Shakespeare's descendants to the extinction of the family.
5. What conclusions, if any, have you reached regarding Shakespeare's religion?
6. Give in substance the reference to Shakespeare found in Fuller's *Worthies.*
7. Complete the stanza by Dryden beginning

   So in this Cæsar which today we see.

8. Give the authors from whom Shakespeare took most of the material for his historical plays.
9. Group Shakespeare's plays under the headings, Comedies, Tragedies, and Chronicle Plays.
10. What other works besides Comedies, Tragedies, and Chronicle Plays did Shakespeare write?

The Drama

1. Define *drama* and state its scope.
2. Name those phases of the drama which do not come under the heading Comedy or Tragedy.
3. Sketch briefly the evolution of the Greek drama, and name its chief exponents.
4. Sketch briefly the development of the Roman drama.
5. Sketch the influence of Christianity upon the drama.
6. Tell what you know of the *Modern Drama* down to and including Shakespeare's time.

7. Compare the Elizabethan dramatic literature with that which has been produced since then.
8. Compare the staging of the drama in Shakespeare's time with its more modern staging.
9. How does the intelligence of theater-goers of the Elizabethan period compare with the intelligence of present day theater-goers?
10. Briefly sketch the *Construction* of the drama.

The Tragedy *Julius Cæsar*

1. Tell briefly what you know about the first publication of *Julius Cæsar*.
2. Give the External and Internal Evidence regarding the date of its publication.
3. In what essential respects do *Hamlet* and *Julius Cæsar* resemble each other?
4. Show briefly that in its composition *Julius Cæsar* conforms to the requirements of the perfect drama.
5. How may *Julius Cæsar* be viewed
    1. As a Political Play,
    2. As a Tragedy of Character?
6. As Tragedies, how do the Roman and the English plays compare?
7. Shakespeare obtained his data for this play from Plutarch. Mention some of his chief departures from his author's history.
8. What was the result of these departures?
9. Reply to the assertion that this play should have been named "Brutus" instead of *Julius Cæsar*.
10. Write a brief defense of Shakespeare's action in naming this play *Julius Cæsar*. (The form of answer must be different from that given to No. 9.)

General

1. Discuss the laws of
    1. Distinctiveness.
    2. Contrast.
    3. Consistency.
    4. Effectiveness.
2. What is usually the result of Shakespeare's divergence from history in portraying the characters of some of his dramatis personae?
3. Give in substance the advice of Coleridge, Carlyle, and Goethe to those who would form a correct estimate of the characters of the dramatis personae.

4. Of these three critics whose advice do you consider the best?
5. Can you find among Goldsmith's works that author's estimate of Shakespeare as a poet?

Cæsar and Brutus

1. Sketch briefly Cæsar's character as portrayed by Shakespeare.
2. Show by quotations from the play that Shakespeare was aware of, and fully appreciated the greatness of Cæsar's character.
3. Give a brief sketch of the character of Brutus.
4. Tell what you know of the Stoic philosophy.
5. Compare the oratory of Brutus with that of Antony.

Cassius

1. Sketch the character of Cassius as given by Shakespeare.
2. Show by a quotation from the play that Cæsar mistrusted Cassius.
3. Show by Cassius' own words that he thoroughly understood the weakness of human nature.
4. Show that Shakespeare has exhibited to us the better side of Cassius' character.
5. Write a brief contrast between the characters of Brutus and Cassius.

Antony

1. Sketch the character of Antony as represented by Brutus and Cassius.
2. Give a quotation showing the high esteem in which Cæsar was held by Antony.
3. Quote the words of Cassius indicating that he dreaded the power of Antony.
4. Quote ten lines of Antony's speech at Cæsar's funeral.
5. Write a brief biography of Antony as given in history.

Octavius

1. In what light does Shakespeare represent Octavius' character?
2. Quote lines showing that Octavius imposed his will on his associates, Antony and Lepidus.
3. How long did Octavius reign?
4. With what two great military victories is Octavius generally credited?
5. Write a brief contrast between the characters of Octavius and Antony.

Minor Characters

1. What important official position did Lepidus occupy?
2. How did Lepidus end his career?

3. Quote the words of Brutus describing the cause and manner of Portia's death.
4. Write a short contrast between the characters of Portia and Calpurnia.
5. Why was Cicero sacrificed in the proscription?
6. How do Shakespeare and history differ as to the character of Casca?
7. Who was Trebonius?
8. By whom and under what circumstances were the following lines spoken?

I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.

9. Why is the treachery of Decius Brutus considered so heinous?
10. Distinguish between Cornelius Cinna and Cinna the poet.
11. By whom and in reference to whom was the following spoken?

Are yet two Romans living such as these?

12. Who was Young Cato?
13. By whom and under what circumstances was the following spoken?

that's not an office for a friend.

14. Give in substance Hudson's opinion of the Citizens.

GENERAL

1. What is said to be the origin of the name Cæsar?
2. Give in substance what history says of Pompey's triumph in September 61 B. C.
3. What great historic event took place in Rome in 60 B. C.?
4. During Cæsar's absence in Gaul as Pro-Consul, how did he retain his political power in Rome?
5. What important historical event took place in January 49 B. C.?
6. To whom does the following line refer?

the greatest philosopher Rome has yet produced.

7. Name the "triumphs" of Cæsar and give the dates of their celebration.
8. Describe the festival of the Lupercalia.
9. Give the substance of Horton's description of Cæsar's assassination.
10. Why is the assassination of Cæsar said to have been a political blunder?
11. After the death of Cæsar among whom was the Roman Empire divided, and what part was assigned to each?

12. What was the "proscription" and name some of its most eminent victims?
13. Write a brief description of the battle of Philippi.
14. What were the effects of the battles of Philippi and of Actium respectively?

Act I.—Scenes I and II

1. Quote from these scenes verbal quibbles or puns.
2. Explain the allusions in the following: "as Æneas did . . . the old Anchises bear," "walk under his huge legs," "since the great flood," "he spoke Greek," "the great opinion that Rome holds of his name."
3. Comment upon the grammar of the following: "will you go see," "arrive the point proposed," "that same eye . . . did lose his lustre," "under these hard conditions as this time is like to lay upon us," "he plucked me ope his doublet."
4. Describe, according to these scenes, the personal appearance of Cassius and Cicero.
5. Explain the following, quoting one line of the play in connection with each: *replication, ceremonies, pitch, ides, passions of some difference, jealous, falling-sickness, tardy form.*
6. By what arguments does Cassius persuade Brutus to join the conspiracy.
7. Describe the offering of the crown to Cæsar. How does Casca's account reveal his own character, and how is that account received by Brutus?

Act I.—Scene III

1. By whom, and under what circumstances, are the following words spoken? Explain them where necessary: "they are portentous things unto the climate that they point upon," "the true cause . . . why birds and beasts from quality and kind," "to such a man that is no fleering tell-tale," "look you lay it in the prætor's chair."
2. In what sense does Shakespeare use the following words: *sensible, calculate, monstrous, trash, griefs, complexions, alchemy?*
3. Scan (*i.e.* separate the feet by a vertical line and accent the syllables in) the following lines:

> And, thus unbracéd, Casca, as you see.
> Our yoke and sufferance show us womanish.
> Cassius from bondage will deliver Cassius.

4. What signs and portents presaged the death of Cæsar? How were they regarded by Casca and by Cicero respectively?
5. What do you know of (1) the Capitol, (2) Pompey's porch. (See Notes.)
6. Paraphrase the ten lines commencing "But if you would consider the true cause" (l. 62).

Act I.—General

1. Show how the first scene is connected with the subject of the play. How are the citizens characterized?
2. Explain the following with reference to their context:
   (a) When Cæsar says, "Do this," it is perform'd.
   (b) For, let the gods so speed me, as I love
   The name of honour more than I fear death.
   (c) Come on my right hand, for this ear is deaf.
   (d) He was quick mettle when he went to school.
   (e) This disturbed sky is not to walk in.
3. Give examples from this act of the use of (1) a noun for adjective, (2) noun for verb, (3) ethic dative, (4) words accented in an unusual manner.
4. What is the leading feature of Brutus' character? Show how Cassius works upon it.
5. Explain "run his course," "the market-place," "a man of any occupation," "cast yourself in wonder," "preformed faculties."

Act II.—Scene I

1. By what argument does Brutus try to justify the murder of Cæsar?
2. Upon what special points does the opinion of Cassius differ from that of Brutus? Whose opinion prevails in each case?
3. With what meanings are the following words found in this scene? Quote a line in illustration of each: *remorse, exhalations, faction, fantasies.*
4. By whom and under what circumstances are the following passages spoken? What alternative readings have been suggested for any one of them? (See Variants and Proposed Emendations.)
   (a) For if thou path, thy native semblance on,
   (b) It shall be said his judgment ruled our hands.
   (c) All the charáctery of my sad brows.
5. Discuss the grammar of the following: "where I have took them up," "swear priests, and cowards," "look fresh and merrily," "no figures nor no fantasies," "dear my lord," "who's that knocks."

6. Give instances of anachronisms from this scene.
7. What reason does Brutus give for allowing no oath to be taken?

Act II.—Scene II

1. Contrast the character of Calpurnia with that of Portia.
2. Explain *ceremonies, hurtled, blaze, liable.*
3. Describe the dream of Calpurnia.
4. Explain the following with reference to their context: "go bid the priests do present sacrifice," "your wisdom is consumed in confidence," "it was a vision fair and fortunate," "O, I grow faint."
5. Quote passages in which Cæsar speaks of himself in the third person. Comment thereon with reference to the character of Cæsar.
6. Describe the part taken by Decius Brutus in the play.

Act II.—General

1. What instances of superstition occur in this Act?
2. What do you know of Trebonius, Ligarius, Artemidorus, both from history and from the play? (See Introduction, Characters of the Play.)
3. Explain the following, giving their context:
   (a) My ancestors did from the streets of Rome
   The Tarquin drive, when he was call'd a king.
   (b) He loves to hear
   That unicorns may be betray'd with trees.
   (c) Cæsar, I never stood on ceremonies.
4. Explain the following words: *palter, cautelous, augurers, tinctures, cognizance, yearns.*
5. Scan the following lines, and comment upon points of interest:
   (a) Our purpose necessary, and not envious.
   (b) Cæsar, I never stood on ceremonies.
   (c) But, for your private satisfaction.

Act III.—Scene I

1. Describe the assassination of Cæsar. Where did it take place (1) in Shakespeare, (2) according to history? (See Introduction.)
2. Describe the conduct of Antony immediately after the murder of Cæsar.
3. Explain the following, briefly indicating their context: "pre-ordinance and first decree," "men are flesh and blood, and apprehensive," "sign'd in thy spoil, and crimson'd in thy lethe," "their infants quarter'd with the hands of war."

4. Upon what conditions is Antony allowed to speak at Cæsar's funeral?
5. What is there noticeable in the grammar of the following? "You are the first that rears your hand," "nor to no Roman else," "then walk we forth," "what, shall we forth?" "the most boldest and best hearts of Rome."
6. Paraphrase the ten lines commencing "I must prevent thee, Cimber."

Act III.—Scenes II and III

1. Discuss Shakespeare's representation of the common people.
2. Give in your own words the substance of Brutus' speech to the people. How is it received?
3. Give, as far as possible in their order, without quoting, the chief points of Mark Antony's speech.
4. How are the following words used in these scenes: *lovers, extenuated, beholding, dint, directly?*
5. By whom and under what circumstances are the following passages spoken:
   (a) Not that I loved Cæsar less, but that I loved Rome more.
   (b) Ingratitude, more strong than traitors' arms,
   Quite vanquish'd him.
   (c) I dreamt to-night that I did feast with Cæsar.
6. How does Shakespeare make it evident that he is not ignorant of Cæsar's true greatness? (See Introduction.)
7. Give examples from these scenes of (1) a double superlative, (2) the unusual uses of prepositions, (3) an irregular past participle.

Act III.—General

1. Where did the incidents related in this act take place? What dramatic advantage is gained by Shakespeare in departing from historical truth? (See Introduction.)
2. Briefly contrast the speeches of Brutus and Antony, and show how the contrast grows out of the character and motives of the speaker in each case.
3. Give the context of the following passages, explaining where necessary:
   (a) My misgiving still
   Falls shrewdly to the purpose.
   (b) O world! thou wast the forest to this hart.
   (c) The question of his death is enrolled in the Capitol.
4. Explain: "into the law of children." (What is the reading of the folios? See Variants and Proposed Emendations.) "untrod state," "cry 'Havoc,'" "on this side Tiber," "charge my fantasy."

5. Quote and explain allusions to Olympus, Até, the Lupercal, Nervii.
6. Scan the following, with necessary comments:
   (a) Look, how he makes to Cæsar: mark him.
   (b) As fire drives out fire, so pity pity.
   (c) And Brutus Antony, there were an Antony.

Act IV.—Scenes I and II

1. Give a short historical account of the events which took place between the death of Cæsar and the battle of Philippi. (See Historical Introduction.)
2. Give the date of the battle of Philippi, and state the number of forces engaged.
3. Explain the passage:

   One that feeds
   On objects, arts, and imitations.

   Explain also the suggested emendation:
   (See Variants and Proposed Emendations.)

   On abjects, orts, and imitations.

4. In what senses are the following words used in these scenes: *damn, directly, powers, resolved, instances, jades, griefs?*
5. Where do the incidents of each of these scenes take place, and when?
6. Paraphrase the nine lines commencing "Ever note, Lucilius" (ii.).

Act IV.—Scene III

1. State clearly the cause or causes of the quarrel between Brutus and Cassius.
2. What tenets of the Stoics are alluded to in this scene? How does Brutus act up to his principles?
3. Describe the appearance of Cæsar's ghost. What bearing has it upon the title of the play?
4. Illustrate from this scene (1) Brutus' consideration for others, (2) Cassius' habitual deference to Brutus' will.
5. Explain with reference to the context:
   (a) Do what you will, dishonour shall be humour.
   (b) How 'scaped I killing when I cross'd you so?
   (c) Even so great men great losses should endure.
   (d) Now I have taken heart thou vanishest.
6. Give the meaning of the following words: *noted, bait, rascal, humour, jigging, ventures, knave.* Quote a line or part of a line in connection with each.

7. Paraphrase eight lines commencing "There is a tide in the affairs of men."

Act IV.—General

1. Give an account of the quarrel between Brutus and Cassius.
2. Show that Antony and Octavius are better suited to work together than are Brutus and Cassius.
3. What is the plan of campaign suggested by Brutus and by Cassius respectively? What reasons are given by each in support of his proposal?
4. Explain the following words and phrases, briefly indicating the context: *testy, venom of your spleen, cynic, bills of outlawry, powers.*
5. Explain any grammatical peculiarities in the following lines:
   (a) Or here, or at the Capitol.
   (b) And bayed about with many enemies.
   (c) Nor nothing in your letters writ of her?
   (d) I will not do thee so much wrong to wake thee.
6. Quote fifteen lines commencing "Come, Antony, and young Octavius, come."

Act V.—Scenes I and II

1. How is the masterful character of Octavius revealed in these scenes?
2. Epicurus assumed for man independence of the gods and of fatality. How is this illustrated in the play?
3. Give an account of the conversation between Brutus and Cassius on the subject of suicide.
4. Scan the following lines:
   (a) Struck Cæsar on the neck. O, you flatterers!
   (b) Our army lies, ready to give up the ghost.
   (c) For ever, and for ever, farewell, Brutus!
5. Give the context of, and explain the allusions in, the following:
   (a) But for your words, they rob the Hybla bees.
   (b) Even by the rule of that philosophy
   By which I did blame Cato for the death
   Which he did give himself.
6. Explain the following words, and give derivations where you can: *exigent, peevish, canopy, bills.*
7. Describe the character of Antony. (See Introduction.)

Act V.—Scenes III, IV, and V

1. What errors are committed by Brutus and his men at the battle of Philippi?

2. Write a short note upon "The seriousness of errors in war," drawing your illustrations from this play.
3. Write brief accounts of Messala, Lucilius, Flavius and Marullus, Volumnius.
4. Describe the death of (1) Young Cato, (2) Brutus. (See Introduction.)
5. Enlarge upon this theme:

> All the conspirators, save only he,
> Did that they did in envy of great Cæsar.

6. By whom, to whom, and under what circumstances are the following lines spoken? Explain where necessary:
   (a) In Parthia did I take thee prisoner.
   (b) The sun of Rome is set!
   (c) Why, now thou diest as bravely as Titinius.
7. Show how Shakespeare uses the following words, and explain them: *lights, change, success, battles, entertain, elements.*
8. By whom are the two concluding speeches of the play delivered? Write them out from memory.
9. Comment upon any peculiarities discernible in the grammar of the following: "then I swore thee," "but hold thee, take, etc.," "there is so much that thou wilt kill me straight," "that have but laboured to attain this hour."

Act V.—General

1. Give a description of the two battles of Philippi, showing clearly the positions occupied by the several leaders. In what respects does Shakespeare's description differ from that of Plutarch?
2. Explain the allusions to Hybla bees, Epicurus, Marcus Cato.
3. How does Brutus express himself over the body of Cassius? To what extent are his words justifiable?
4. Scan the following lines:
   (a) He's ta'en. [*Shout.*] And, hark! they shout for joy.
   (b) Alas, thou hast misconstrued everything.
   (c) And see whether Brutus be alive, or dead.
5. What inconsistency do you observe between the death of Brutus by his own hand and his previously expressed opinions on the subject of suicide? How may this inconsistency be explained?
6. Explain the following phrases, and give their context: "kill'st the mother that engender'd thee," "this is a Roman's part," "some smatch of honour," "the elements so mix'd in him."

7. Upon what occasions in the play does Shakespeare employ rhyme? Show that he always has a definite purpose in so doing.

General Questions on the Play

1. Illustrate by references to the play the character of Brutus.
2. Give the context of "Let him be Cæsar." How does this help us to understand the issue of the drama?
3. Give the supposed date of the composition of *Julius Cæsar*, and the reasons which make this date probable. Mention other plays written by Shakespeare about the same time.
4. Point out supposed references to the play *Julius Cæsar* (1) In another of Shakespeare's plays; (2) In a contemporary author. What is the probable relation in order of time between the plays *Julius Cæsar* and *Antony and Cleopatra?* Give reasons for your answer. What is Shakespeare's authority for the historical statements in this play?
5. Describe briefly the events which immediately lead to the suicide of Brutus and of Cassius, and show the reasons which, in their eyes, justify that course.
6. Contrast the characters of Brutus and Cassius. Do you agree with Shakespeare's view of the former (as put into the mouth of Antony at the end of the play)? Do these men act in accordance with the teachings of the schools of philosophy they represent?
7. M. Guizot says: "If Brutus is the hero, Cæsar is the subject of the play." Develop this statement.
8. Mention any words which in Shakespeare's lines must have been pronounced or accented differently from the way they are at present.

GLOSSARY

Abide, pay for, to stand the consequences of, III. i. 94, III. ii. 125.
Abuse, evil, II. i. 18.
Accoutred, fully equipped, I. ii. 105.
Address'd, ready, prepared, III. i. 29.
Affections, feelings, II. i. 20.
Against, opposite, I. iii. 20.
Aim, the direction of a missile or of anything compared with it, I. iii. 52.
Alchemy, the art of converting base metals into gold, I. iii. 159.
An, a shortened form of "and." "If" (archaic) in I. ii. 271, I. ii. 288, IV. iii. 259.
Answer, to be responsible for, I. iii. 114; to meet, V. i. 24.
Answered, met, safely combated, IV. i. 47.
Apparent, manifest, obvious, II. i. 198.
Apprehensive, ruled by imagination, possessing the faculty of comprehension, III. i. 67.
Apt, fit, ready, III. i. 160; receptive, V. iii. 68.
Arts. (See Note IV. i. 37, page 170.)
Até, the Greek goddess of vengeance, III. i. 271.
Augurer, a soothsayer in ancient Rome, II. i. 200, II. ii. 37.
Awl, a shoemaker's tool, I. i. 28.

Bait, to harass in a manner like dogs—literally, to make bite, IV. iii. 28.
Basis, base (as of a statue), III. i. 115.
Battle, division of an army, battalion, or it may mean an army, V. i. 4, V. i. 16, V. iii. 108.
Bay, 1. Vb. intr., to bark as a dog, IV. i. 49; 2. Vb. trans., to bark at, IV. iii. 27; 3. to chase, to drive to bay, III. i. 204.
Behaviours, outward conduct, I. ii. 42.
Beholding, obliged, indebted; used for the more correct form "beholden," III. ii. 72.
Belike, probably, III. ii. 279.
Bend, look, glance, I. ii. 123.
Bills, instructions, dispatches, V. ii. 1.
Bird of night, the owl, I. iii. 26.
Bootless, unavailingly, uselessly, III. i. 75.
Brand, a burning piece of wood, III. i. 264, III. iii. 37.
Break with, disclose the matter to, II. i. 150.
Brook, to bear, to endure, I. ii. 159.
Brought, escorted, I. iii. 1.
Budge, to give way, to flinch, IV. iii. 77.
By, by the side of, III. i. 162.
By him, near him (i. e., by his house), II. i. 218.

Call in question, discuss, IV. iii. 165.
Canopy, a covering, V. i. 88.
Capitol, the citadel of ancient Rome. See Notes, Act. I. i. 73, and I. iii. 36.
Carrions, decaying carcasses, worthless creatures, II. i. 130.
Cause, affair, V. i. 48.
Cautelous, false, deceitful, not to be trusted, II. i. 129.
Censure, to judge, estimate, III. ii. 16.
Ceremony, outward rite, I. ii. 11; any thing, or observance held sacred, used (a) of festal ornaments hung on Cæsar's images, and (b) of signs, prodigies, and the like superstitions, I. i. 70, II. i. 197, II. ii. 13.
Chafe, to fret, fume, I. ii. 101.
Change, tit-for-tat, exchange, V. iii. 51.
Charàctery, writing, II. i. 308.
Charge, to load, to burden, III. iii. 2; expense, cost, IV. i. 9; military post or command; hence troops under a person's command, IV. ii. 48; (the attack itself, V. i. 24).
Charm, conjure, cast a spell upon, II. i. 271.
Cheer, cheerfulness, courage, III. i. 89.
Chew, to grind with the teeth; hence, to ruminate, meditate, ponder, I. ii. 171.
Chopt or **Chapped,** rent and cracked with toil or age; "chap" is the later form of "chop," I. ii. 247.
Clean from, quite away from, quite contrary to, I. iii. 35.
Climate, district, country, I. iii. 32.
Close, agree, III. i. 202.
Cobbler, a clumsy mender, a botcher, I. i. 11.
Cognizance, that by which something is

known, proved, or remembered; in heraldry, a badge, II. ii. 89.
Colour, plausible appearance, II. i. 29.
Come by, get possession of, II. i. 169.
Common pulpits, those in the forum from which the orators addressed the people, III. i. 80.
Companion, you fellow, IV. iii. 138.
Compass, circular course, V. iii. 25.
Complexion, external appearance, particularly when expressive of some natural disposition, I. iii. 128.
Conceit, to form an idea of, to judge of, I. iii. 162, III. i. 192.
Condition, disposition, II. i. 254.
Constancy, firmness, II. iv. 6.
Content, self-contained, calm, IV. ii. 41.
Contrive, to devise, plot, conspire, II. iii. 15.
Counter, a round piece of metal used for counting, IV. iii. 80.
Courtesy, a kind of reverence made by men as well as by women, III. i. 36, III. i. 43.
Covert, secret, disguised, IV. i. 46.
Credit, repute, estimation, III. i. 191.
Cull, to select, to pick, I. i. 59.
Cynic, a rude man, IV. iii. 133.

Dank, damp, moist, II. i. 263.
Dearer, more intensely, more deeply, III. i. 196.
Defiance, challenge to fight, V. i. 64.
Degree, a step or round of a staircase or ladder, II. i. 26.
Dew, 1. moisture precipitated by the cooling of the atmosphere, V. iii. 64; 2. used of things refreshing and beneficent, II. i. 230.
Dint, impression, III. ii. 204.
Directly, in a straight line, IV. i. 32; just, exactly, I. ii. 3; without ambiguity, straightforwardly, immediately, I. i. 14, III. iii. 16, III. iii. 21.
Distract, beside oneself, desperate, IV. iii. 155.
Doomsday, the day of the last and universal judgment, III. i. 97.
Doublet, probably an undergarment, I. ii. 270.
Drachma, an ancient Greek coin worth about nineteen cents, III. ii. 251, IV. iii. 73.
Drizzle, to shed in small, slow drops, II. ii. 21.

Element, aspect of the sky, I. iii. 128.
Emulation, jealousy, envious contention, II. iii. 14.
Enforce, magnified, exaggerated, III. ii. 45.
Enfranchisement, 1. release from prison or slavery, III. i. 81; repeal from exile, restoration to public rights, III. i. 57.
Enlarge, to express fully, to speak freely of, IV. ii. 46.
Entertain, to take into one's service, V. v. 60.
Envious, malicious, II. i. 178, III. ii. 185.
Eternal, used to express extreme abhorrence, I. ii. 160.
Even, unsullied, II. i. 133.
Exhalation, a bright phenomenon, a meteor, II. i. 44.
Exigent, exigency, pressing necessity, V. i. 19.
Extenuate, to undervalue, detract from, III. ii. 43.

Factious, active in organizing a party, I. iii. 118.
Fain, gladly, willingly, I. ii. 241.
Fall, befall or happen, III. i. 243; used actively in the sense of "lower," IV. ii. 26.
Falling-sickness, epilepsy, I. ii. 260.
False, out of tune, IV. iii. 292.
Fantasy, imagination, III. iii. 2, II. i. 197; mental image, conceit, II. i. 231.
Fatal, foreboding mischief and death, V. i. 88.
Favour, appearance, I. ii. 91.
Fear, cause of fear, II. i. 190.
Fell, fierce, cruel, III. i. 269.
Fleer, to make a wry face, to grin, I. iii. 117.
Fool, act like fools, I. iii. 65.
Fond, foolish, III. i. 39.
Formal, well-regulated, II. i. 227.
Former, foremost, front, V. i. 80.
Forms, benches, III. ii. 268.
Forth, go forth, III. i. 119.
Fret, mark with ornamental lines, interlace, II. i. 104.
From, different from, II. i. 196; away from, III. ii. 175; contrary to, I. iii. 64.

General, general public, community, II. i. 12.
Genius, inborn faculty, reasonable part of the soul, II. i. 66.
Gentle, noble, as in our "gentleman," II. i. 171.
Grace, honor, III. ii. 64.
Growing, encroaching, II. i. 107.

Hands, handwritings, I. ii. 325.
Handywork, workmanship, I. i. 33.
Havoc, indiscriminate slaughter, destruction, III. i. 273.
Hearse, a coffin on a bier, III. ii. 175.
Heavy, weighed down with care, II. i. 275.
Hedge, hamper, restrain, IV. iii. 30.
Hie, to make haste, I. iii. 150, V. iii. 78.
Hind, female of the stag, I. iii. 106.
Humour, wheedle, I. ii. 324.
Humours, moisture, II. i. 262.
Hurtle, to jostle, meet noisily in shock and conflict, II. ii. 22.

Ides, the 15th day of March, May, July, October, 13th of other months in the Roman calendar, I. ii. 18, 19, 23; II. i. 40; III. i. 1; IV. iii. 18; V. i. 114.
Idle, vain, empty, futile, IV. iii. 68.
Incense, to instigate, provoke, I. iii. 13.
Indifferently, impartially, without interest, I. ii. 87.
Indirection, wrong, dishonest practice, IV. iii. 75.
Instances, familiar attentions, IV. ii. 16.
Insuppressive, insuppressible, not to be kept down, II. i. 134.
Interim, intervening time, interval, II. i. 64.
Intermit, to suspend, interrupt, I. i. 64.
Issue, deed, result of the action, III. i. 294.

Jades, sorry nags, worthless, or maltreated horses, IV. ii. 26.
Jealous, suspicious in any way, I. ii. 71; suspiciously fearful, doubtful, I. ii. 162.
Jigging, singing in the tune of a jig; composing jigs or doggerel rhymes, IV. iii. 137.
Just, true, so, I. ii. 54.

Keep, bide, live with, II. i. 284.
Kerchief, a cloth to cover the head, II. i. 315.
Kind, sort, race, class, II. i. 33.
Knave, a boy, a servant—term of address used in friendly intercourse, IV. iii. 242, IV. iii. 270.

Laugher, buffoon, jester, I. ii. 72.
Law of children, puerility, childishness, III. i. 39.
Let blood, slain, III. i. 152.
Lethe, death, III. i. 206.
Lief, lit. dear. "I had as lief—I should like as much"; followed by an inf. without "to," I. ii. 95.
Limitations, restrictions, II. i. 283.
Loath, unwilling, averse, I. ii. 243.
Lottery, chance, II. i. 119.

Mace, a club of metal used as an emblem of authority, IV. iii. 269.
Main, strong, firm, II. i. 196.
Mar, to injure, spoil, ruin, III. ii. 207.
Marry, indeed, forsooth, I. ii. 229.
Mart, to traffic, trade, IV. iii. 11.
Merely, entirely, altogether, I. ii. 39.
Mettle or Metal, constitutional disposition, character, temper, I. i. 71, I. ii. 318; a fiery temper; ardor, high courage, II. i. 134, IV. ii. 24.
Misgiving, fear, III. i. 145.
Mo, Moe, more in number, II. i. 72; V. iii. 101.
Mortal, rational spirits, II. i. 66.
Motion, impulse, II. i. 64.

Napkin, a handkerchief, III. ii. 144.
Naughty, bad, good for nothing, I. i. 18.
Neat, horned cattle, an ox, I. i. 32.
Nice, petty, insignificant, IV. iii. 8.
Niggard, to supply sparingly, IV. iii. 229.
Note, to set a mark on; in an ill sense—to dishonor or stigmatize, IV. iii. 2.

Observe, pay court to, look up to, IV. iii. 45.
Objects, anything that can be recognized by the senses, IV. i. 37.
O'er-watch'd, tired out with watching, IV. iii. 242.
Offal, waste meat, refuse, I. iii. 109.
Offence, harm, IV. iii. 201.
Orchard, a garden, III. ii. 257.
Order, course, III. i. 230.

Palter, to shift, shuffle, equivocate, II. i. 126.
Passion, real feelings, I. ii. 48.
Path, walk abroad, II. i. 83.
Peevish, silly, childish, V. i. 61.
Phantasma, a vision, day-dream, II. i. 65.
Physical, wholesome, salutary, medicinal, II. i. 261.
Pitch, height; a term used in falconry, I. i. 78.
Pitiful, compassionate, III. i. 169.
Portent, omen of ill, II. ii. 80.
Prefer, present, lay before, III. i. 27.
Preformed, predestined, I. iii. 67.

Pre-ordinance, a rule previously established, III. i. 38.
Present, immediate, II. ii. 5.
Prevent, to forestall, II. i. 28.
Prevention, detection, II. i. 85; frustration of plans by being anticipated, III. i. 19.
Proceeded, happened, I. ii. 181.
Prodigies, portents, I. iii. 28, II. i. iii 198.
Produce, bring out, exhibit, III. i. 228.
Profess myself, make professions of affection, I. ii. 77.
Promised forth, engaged out, I. ii. 298.
Proof, experience, II. i. 21.
Proper, (one's) very own, V. iii. 96; peculiar to, I. ii. 41; fine, handsome—used of men, I. i. 32.
Property, tool, IV. i. 40.
Proscription, dooming to death without legal proceeding, IV. iii. 173, IV. iii. 180.
Protester, one who insists upon, I. ii. 74.
Provender, dry food for beasts, IV. i. 30.
Put on, feel, I. iii. 60; assume, II. i. 225.

Quality, nature, I. iii. 68.
Quarrel, cause of complaint, II. i. 28.
Quick, lively, I. ii. 29, I. ii. 305.

Rank, sick, diseased from excessive growth, III. i. 152.
Rascal, mean, good for nothing, IV. iii. 80.
Rears, raise, III. i. 30.
Remorse, pity, II. i. 19.
Repeal, to recall from exile, III. i. 51.
Replication, reverberation, echo, I. i. 56.
Resolved, satisfied, III. i. 131, III. ii. 189, IV. ii. 14.
Retentive, restraining, checking, I. iii. 95.
Rheumy, causing cold, II. i. 266.
Rive, to split, cleave, rend, I. iii. 8, IV. iii. 84.
Rout, noisy company, mob, I. ii. 78.
Rude, barbarous, III. ii. 34.

Sad, serious, I. ii. 218.
Saucy, impudent, insolent, I. iii. 12, IV. iii. 134.
Saving of, sparing, V. iii. 38.
Scandal, abuse, slander, I. ii. 76.
Schedule, a piece of paper written on, III. i. 3.
Search, pierce, probe, V. iii. 42.
Sennet, a signal—call on a trumpet, I. ii. 24.
Served, attended to, III. i. 8.
Show, demonstration, I. ii. 34.
Shrewdly, in a high degree, lit. mischievously, maliciously, III. i. 146.
Sign, to mark, set a stamp on, III. i. 205.
Sirrah, a form of address used toward inferior persons, IV. iii. 134, V. iii. 36.
Slighted off, treated with contempt, IV. iii. 5.
Smatch, smack, taste, tincture, V. v. 46.
Sort, station or rank, I. i. 67.
Spare, thin, lean, I. ii. 201.
Speed, make prosperous, help, I. ii. 88.
Spleen, fit of passion, IV. iii. 47.
Spoil, plundering, V. iii. 7, destruction, havoc, III. i. 207.
Stale, to render stale, make worthless, I. ii. 73.
Stand upon, attach importance to, concern oneself with, III. i. 100.
Stare, stand on end, bristle, IV. iii. 281.
Stomach, inclination, disposition, V. i. 66.
Strain, family, race, V. i. 59.
Strucken, struck or stricken, III. i. 210.
Subtle, artful, dissembling, II. i. 175.
Suburbs, outskirts, II. i. 285.
Success, result (not necessarily prosperous), II. ii. 6, V. iii. 66.
Sway, steady-moving, I. iii. 3.
Swayed, governed, II. i. 20.
Swounded, swooned, I. ii. 251.

Tag-rag, rabble; a "tag" is anything "tacked," i. e., attached, I. ii. 262.
Tardy, slothful, I. ii. 308.
Tending to, indicating, I. ii. 327, III. ii. 65.
Testy, easily angered, fretful, IV. iii. 45.
Thews, muscles, sinews, I. iii. 81.
Thought, anxiety, grief, II. i. 187.
Thorough, through, III. i. 136, V. i. 110.
Thunder-stone, thunderbolt, I. iii. 48.
Tide, alternate ebb and flow of the sea, IV. iii. 219; metaphorically, denoting a regular course and progress, III. i. 256.
Time, full period, limit, V. i. 106.
Toil, a net, snare, II. i. 206.
Trash, worthless matter, dross, IV. iii. 26, IV. iii. 74.
Trophy, a sign and token of victory, I. i. 79.

Unbracéd, unclosed, unfastened, unbuttoned, I. iii. 48.
Undergo, undertake, I. iii. 123.
Underling, vassal, serf, I. ii. 141.
Unlucky, foreboding, III. iii. 2.
Unmeritable, worthless. IV. i. 12.

Voice, vote, III. i. 177.
Void, empty, not occupied, II. iv. 37.
Vouchsafe, to grant in condescension, III. i. 130; to accept, II. i. 313.
Vulgar, the common people, I. i. 80.

Wafture, waving, II. i. 246.
Warn, summon, challenge, V. i. 5.
Weighing, taking in consideration, II. i. 108.
Well-given, well-disposed, I. ii. 197.
Wench, a woman; not always derogatory, as at present, I. ii. 278.
Whiles, when, since, if, I. ii. 209.
Wind, wheel, IV. i. 32.
Woe the while, alas for the present age? I. iii. 82.
Wrangle, to argue vehemently, quarrel, IV. ii. 45.
Wrong, harm, III. i. 242.

Yearn, to grieve, II. ii. 129.
Yoke, servitude, bondage, I. ii. 61, *f.* iii. 84.
Yond, that, I. ii. 194.

RPH